The Pulse of the Motion Picture Industry

BOXOFFICE

Jack Cohn (L), executive vice-president of Columbia Pictures, accepts the first corporate contribution to the Foundation of Motion Picture Pioneers—a $5,000 check from Nate Blumberg, president of Universal-International. The Foundation is raising funds to aid needy of the industry.

In This Issue . . .

The MODERN THEATRE

SECTION

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.

CANADIAN EDITION

NOVEMBER 3, 1951

TO THE EXHIBITORS OF AMERICA

from the Chicago Meeting of
the Friendly Company

Thanks for your loyal support and your confidence.

Thanks for your encouragement that inspires us to create for you attractions of the magnitude that makes M-G-M symbol of the Biggest.

Thanks for the showmanly effort, skill and enthusiasm with which you have assisted us in the promotion of our product.

Thanks because all of these are wrapped in the precious bond of friendship.

HIGHLIGHTS

of the Meeting Oct. 22-24 of M-G-M Representatives in Chicago

"QUO VADIS" (Technicolor)

Giant promotion plans blanket the nation. Display of showmanship materials; ad campaigns; massive accessory arsenal; tremendous exploitation tie-ups.

"AN AMERICAN IN PARIS" (Technicolor)

Thrilling report: Boston (*2 theatres*) best in 5 years. Providence, Syracuse, Akron, Pittsburgh best in 5 years except "Battleground." Frisco, New Orleans, Evansville top "Battleground." 5th week Frisco and Cleveland. Tops "Show Boat" nationally by 15%.

"ACROSS THE WIDE MISSOURI" (Technicolor)

Reports of outstanding business everywhere for this truly gigantic Technicolor outdoor adventure drama.

"CALLAWAY WENT THATAWAY"

Trade Shows Nov. 8 will acquaint industry with M-G-M's sensational comedy that will delight the nation in its gala Christmas-New Year's engagements.

"WESTWARD THE WOMEN"

Announcement of unprecedented advertising campaign. Long-range national saturation to launch another M-G-M Big One, a showmanship Giant.

GREAT PRODUCTION NEWS!

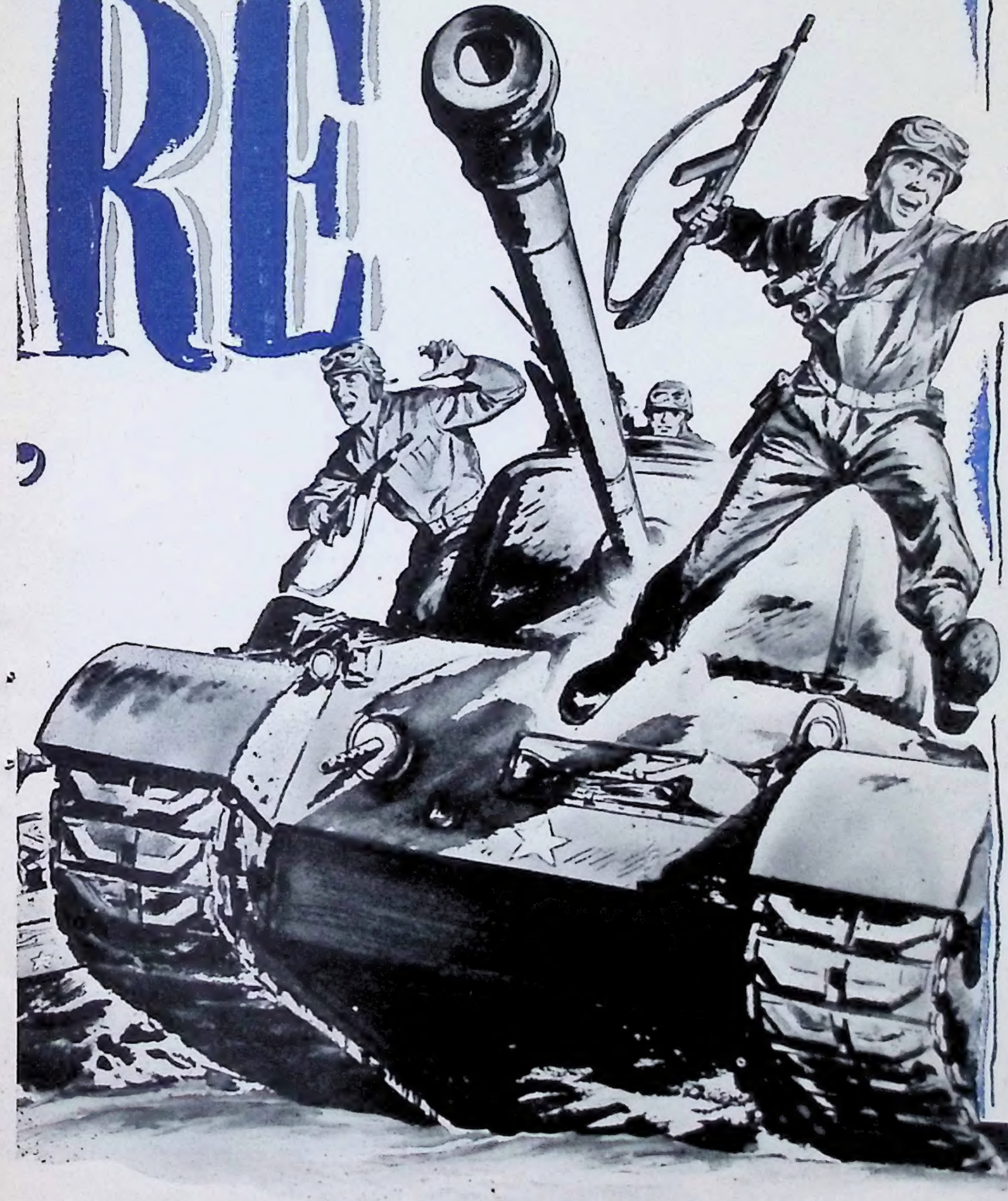
The product announcement confirmed this forecast in Hollywood Reporter: "The high confidence of M-G-M and their bankers in the sound outlook for motion pictures is demonstrated by their all-time record investment." Among just a few of the Big Ones discussed were "The Wild North" (*Ansco Color*), "Ivanhoe" (*Tech.*), "Belle of New York" (*Tech.*), "Singin' In The Rain" (*Tech.*), "The Merry Widow" (*Tech.*), "Scaramouche" (*Tech.*), "Lovely To Look At" (*Tech.*), "Skirts Ahoy" (*Tech.*), "The Student Prince" (*Tech.*) and many more

NEXT WEEK

TANKS A
COMING'

"THE TANKS ARE COMING" STARRING STEVE COCHRAN ☆ PHILIP CAREY

“THE
RE



Next week the screen opens its arms to those iron-nerved Yanks in Tanks who open the way! They're coming in with a roar and you couldn't ask for more — from WARNER BROS.

★MARI ALDON Screen Play by ROBERT HARDY ANDREWS · Directed by LEWIS SEILER · Produced by BRYAN FOY

It's 'Movietime U.S.A.'—Now and Every Day!

PICTURE
OF THE
WEEK

"PICK-UP" GIRL IS BACK!

It's Beverly Michaels in the new Hugo Haas production, "The Girl on the Bridge," which 20th Century-Fox is offering in December. A strong exploitation story makes it a boxoffice "must" for every theatre in the country!

(Advertisement)

BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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Editor-in-Chief and Publisher

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NATHAN COHEN....Executive Editor
JESSE SHLYEN........Managing Editor
IVAN SPEAR.......Western Editor
I. L. THATCHER....Equipment Editor
JOHN G. TINSLEY..Advertising Mgr.

Published Every Saturday by
ASSOCIATED PUBLICATIONS

Editorial Offices: 9 Rockefeller Plaza, New York 20, N. Y. John G. Tinsley, Advertising Manager; James M. Jerauld, Editor; Chester Friedman, Editor Showmandiser Section; Lou H. Gerard, Editor Promotion Section; A. J. Stocker, Equipment Advertising. Telephone COlumbus 5-6370.

Publication Offices: 825 Van Brunt Blvd., Kansas City 1, Mo. Nathan Cohen, Executive Editor; Jesse Shlyen, Managing Editor; Morris Schlozman, Business Manager. I. L. Thatcher, Editor The Modern Theatre Section; Herbert Roush, Sales Manager. Telephone CHestnut 7777.

Central Offices: Editorial—624 S. Michigan Ave., Chicago 5, Ill. Jonas Perlberg. Telephone WEbster 9-4745. Advertising—35 East Wacker Drive, Chicago 1, Ill. Ewing Hutchison and E. E. Yeck. Telephone ANdover 3-3042.

Western Offices: Editorial and Film Advertising—6404 Hollywood Bld., Hollywood 28, Calif. Ivan Spear, manager. Telephone GLadstone 1186. Equipment and Non-Film Advertising—672 S. LaFayette Park Place, Los Angeles, Calif. Bob Wettstein, manager. Telephone DUnkirk 8-2286.

Washington Offices: Al Goldsmith, 1365 National Press Bldg. Phone Metropolitan 0001. Sara Young, 932 New Jersey N.W.

London Offices: 47, Gloucester Terrace, Lancaster Gate, W. 2. Telephone Paddington 7509. John Sullivan, manager.

The MODERN THEATRE Section is included in the first issue of each month.

The PROMOTION Section is included in the third issue of each month.

Albany: 21-23 Walter Ave., M. Berrigan.
Birmingham: The News, Eddie Badger.
Boston: Frances W. Harding, Lib. 2-9305.
Charlotte: 216 W. 4th, Pauline Griffith.
Cincinnati: 4029 Reading, Lillian Lazarus.
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Vancouver: Lyric Theatre Bldg., Jack Droy.
Winnipeg: 282 Ruperts, Ben Sommers.

Member Audit Bureau of Circulations

Entered as Second Class matter at Post Office, Kansas City, Mo. Sectional Edition, $3.00 per year; National Edition, $7.50.

NOVEMBER 3, 1951
Vol. 60 No. 1

FOR THE NEW ERA

THE "one-for-all-and-all-for-one" thesis came prominently before the Allied convention body on several occasions. It was present in the keynote address of Abram F. Myers, who cited the successes of working together in the fields of taxation and legislation and, of course, in the regaining of public goodwill and patronage. It was brought up by several of the film company executives in the talks they delivered before the assemblage.

Barney Balaban, president of Paramount, giving credit for the success of the Movietime campaign to "the united industry effort," expressed a hope that all branches of the industry will approach its problems in a spirit of reconstruction by "getting together on a continuing constructive basis to further the best interests of the entire industry." He concluded with, "There is much we can do together, if only each of us would tackle our individual problems with a sense of responsibility for the common welfare."

Nate J. Blumberg, president of Universal-International, declared, "We should face the future, not as individuals, but as an industry that well knows how to take care of itself . . . There is much to be done to foster unity in our business . . . Allied's commendable position in the development of COMPO indicates clearly that you are ready for the new era when we will work together rather than work apart from each other."

Al Lichtman, vice-president of 20th Century-Fox, carried forward the thought expressed in an Allied pre-convention statement giving recognition to the interdependence of production, distribution and exhibition. He pointed out that "without successful exhibitors there can be no motion picture business." And he suggested "that exhibitors cease to look upon the distributors as their enemy."

This brings to mind the suggestion made at the recent convention of the Theatre Owners of America that the national exhibitor organizations amalgamate and form one strong and well-knit body. That suggestion is not new; nor is the desire of leaders in TOA to find a common meeting ground with Allied and other independent exhibitor groups. It will be remembered that principal factors in the organizing of TOA held a preliminary meeting in Washington five years ago to which the then unusual gesture was made of inviting Allied, among others, to participate. In recent weeks Allied and TOA regional units have had the experience of holding joint sessions. And they seem to have worked out rather well. The "common ground" so long sought seems to have been found. And, it would seem apparent, the so-called obstacle in the path of a merging of exhibitor interests, has been removed through the separation of theatre and distribution affiliations.

The effects of the divorcement of theatre and distribution interests have not yet been fully felt, but there has been enough of experience to indicate rather clearly that the lifting of alleged restraints has begun to take place. For one thing, we cite the frequency with which theatres formerly affiliated with distribution companies are, for the first time, playing the product of other picture companies. And, of course, this availability of product to playing time, and vice-versa, will continue to expand, as it has been doing, in the direction of the so-called strictly independent operators.

This leads to the feeling that the great differences, for so long held to exist between affiliated and unaffiliated operators, have been narrowed to the point where the common interest of ALL exhibitors is brought into focus. They are now not only *for* the same things, they are also *against* the same things. This has been demonstrated, as Mr. Myers has so aptly noted, in the fights against unfair taxation and legislation and in the public relations activity.

Some of the intra-industry problems that remain unsolved, as well as some of the new ones that threaten to stay long with us, might more readily find solution, if the meeting of the minds could be effectively merged into one single body where two now exist. For instance, more reasoning and understanding cooperation might be given to the problem of multiple day-and-dating and its offspring of product dissipation, lost patronage and print shortages. Competitive bidding also is a part of this problem package.

In the past, it has not been unusual for one exhibitor organization to "compete" with another, thus creating a division in the ranks. Policy differences naturally obtained; what one was for, the other was against. This schism, whether deliberate or unwitting or whether dictated by circumstances and conditions, undoubtedly contributed to the aggravation, rather than to the solution, of problems. We think, therefore, that elimination of this "competition" would go a long way toward effectively and, perhaps, permanently, ridding the industry of many of its most vexatious internal ills.

To be in the best position to improve its public relations, the industry must first improve relations within its own house.

Ben Shlyen

ALL-INCLUSIVE ARBITRATION APPROVED BY ALLIED STATES

Want All Trade Practices To Come Under System, If One Is Adopted

By JAMES JERAULD

Around the Board of Directors Conference Table

Trueman Rembusch, Allied States Ass'n president (smoking cigaret), checks over a report, as Charles Niles of Iowa looks on. In the second photo, Abram F. Myers (R), general counsel and board chairman, relaxes a moment with Leo T. Jones of Ohio.

NEW YORK—Allied States Ass'n took a definite stand in favor of all-inclusive arbitration at the closing session of the annual convention held at the Biltmore hotel.

A resolution recommended for action by the board of directors calls for inclusion of everything in the subjects to be arbitrated —film rentals, print allocations, clearances, pre-release engagements, competitive bidding and other matters ordinarily the subject of dispute.

At the final session, Allied also took this action:

1. Theatres were urged to eliminate competitive bidding practices.

2. A resolution was adopted calling for equal treatment for drive-in theatres and indoor theatres.

3. Increased percentages were condemned in another resolution.

4. A study was ordered to determine whether special amusement rates charged by newspapers constitutes discrimination against the industry.

5. A resolution was adopted charging that illegal pressure was being put on exhibitors for increased prices on "David and Bathsheba."

6. The Allied board voted to renew its membership in the Council of Motion Picture Organizations, and tossed in a barbed suggestion that other exhibitor organizations join in completing the COMPO setup. Sixteen of 19 Allied units are affiliates of the public relations organization; TOA and the Pacific Coast Conference have about nine or ten units supporting COMPO.

The arbitration system proposed and adopted after heated arguments, suggests that in each case where an exhibitor wants to arbitrate, the exhibitor choose one arbitrator, the distributor another, with a third man to be chosen by the first two. This would be entirely apart from the American Arbitration Ass'n.

Proponents contended this would be less expensive than litigation and also less expensive than the formal system set up under Judge Goddard's original consent decree.

Jack Kirsch of Chicago was the first speaker to speak in behalf of the move and he was quickly seconded by Bennie Berger of Minneapolis. He declared that to be successful both sides would have to be ready to sit down and discuss their problems on a give-and-take basis.

The board of directors announced that a meeting would be held Friday morning (2) to discuss this and other problems put to it.

Harry Perelman of Philadelphia suggested that the subject of preferred playing time be included in the arbitrable subjects. Sidney Samuelson, also of Philadelphia, said he was opposed to arbitration.

There was one heated discussion with several opponents. Among these were Ted Mann of Minneapolis who insisted that somebody "should be put in jail" and that the antitrust decree be rewritten because all the sales managers had been "evasive" the previous day and shorts were being forced as well as features.

Abram F. Myers, the general counsel, pointed out that there had been no legal ruling on the forcing of shorts and that if the exhibitors accepted arbitration they might secure benefits that could not be secured by complaining to the Department of Justice.

This about ended the argument.

The final day session, an open forum on practically everything involving the exhibition of motion pictures, brought out some heated yet illuminating discussions. W. F. Rodgers, vice-president and general sales manager of MGM, was the only sales chief present, and he handled the questions and arguments for his colleagues. Most of the sales managers, however, had been present at the first of the open forums Wednesday.

Wilbur Snaper of New Jersey Allied, and

Allied Members in a Few Moments of Relaxation at the Convention

Col. William McCraw greets Allen Johnston of Michigan.

A. B. Jefferis and Paul Stehman of the Mid-Central Unit.

C. Elmer Nolte with Frank H. Durkee, of Maryland MPTO.

J. R. Smith, Denver unit, and Dr. J. B. Fishman, Connecticut.

convention chairman, started the discussions by saying the delegates wanted explanations from distributors on these matters:

1. What are pre-releases?

2. What degree of autonomy is allowed exchange managers?

3. What are previews? How many films can a man play in one day and when is clearance supposed to start—after the first showing of a picture or some time later? Is it fair to show a preview, and what is the man who follows supposed to do about it?

4. When no prints are available should there be a reduction in the price of a film?

Rodgers asked for permission to state his company's policy. He said he couldn't define a pre-release because he had had few of them. Then he explained that "Quo Vadis" was being tested in four Loew's theatres to decide how it should be sold—continuous runs, reserved seats, or what? The picture will be pre-released, he said.

LOCAL AUTONOMY COMPLETE

Local autonomy for the MGM sales forces is complete, he said, but the company holds annual meetings to analyze each situation for the purpose of deciding the revenue possibilities.

If a sales manager says he can't make adjustments, can't correct revenue mistakes, or change terms, he is fooling the exhibitor, he said.

He said MGM would be ready to arbitrate clearances, if asked to do so. He cast a new light on the discussion of print shortages by saying that some of the company's lesser pictures have not had a fair break on playing time.

Dr. J. A. Fishman of Connecticut wanted to know if newly established theatres could get preference on films. Rodgers pointed out that if any exhibitor wants to bid he is entitled to and the decree prevents favoring old customers. He said this problem could be settled among exhibitors themselves.

QUESTION BY JACK KIRSCH

Jack Kirsch then wanted to know why major companies couldn't help out theatres in trouble and Rodgers replied that all the exhibitors had to do was bring these problems to his attention and he would act, because exhibitors are "partners" with MGM and he doesn't want to see any of them go out of business.

This drew applause.

Charles Niles of Iowa insisted Willmark had sent in false reports on theatres in his territory. Rodgers replied there had not been more than a half dozen complaints and he wanted to know all the details, because somebody would be "removed" if the complaints were substantiated.

John Wolfberg of Denver wanted to know what could be done about bidding. Rodgers said MGM had had about 500 bidding accounts and that this number had been reduced from 40 to 45 during the past 30 days.

"If you can divide the product, I would be happy about it," Rodgers declared.

Look and Coronet magazines were praised for their treatment of the industry in another resolution.

Sam Fleischman of Kentucky spoke for some time on a plan he urged for starting a national magazine devoted to the interests of the industry. Jack Kirsch, who was presiding at the time, asked him to present figures to the board.

Allied closed the convention with a banquet at the Biltmore hotel Thursday night.

Abe Berenson of New Orleans was toastmaster. During the evening plaques were presented to Adolph Zukor, Robert J. O'Donnell, Col. H. A. Cole and Trueman Rembusch for their distinguished service in behalf of the industry. The presentations were made by Abram F. Myers.

Industry Is Now United For Defense: Myers

Allied Picks Chicago

New York—Allied's next annual convention will be held in Chicago at a date to be set later by the board of directors when it meets in Washington.

NEW YORK — A new spirit of unity that has enabled the industry to stage an aggressive battle against threatened dangers made the National Allied convention October 30-November 1 "the most representative gathering since the trade practice conference in 1927," Abram F. Myers, board chairman and general counsel, declared in his keynote address.

"The militant spirit that has been engendered insures that when, and if, the motion picture business is again attacked from any quarter it will be defended by its own devoted members, who are proud of the business in which they are engaged and stand ready and willing to fight for it," he declared.

Myers pointed out that business had improved since February so that most exhibitors were not worrying as much as they did nine months ago.

"If in the future the publisher of some slick magazine is prompted by the devil to portray this industry as laid out and ready for burial, let him first take note of the quickened spirit within it as exemplified by the Movietime campaign, as well as the significance of this gathering, then let him proceed at his peril.

Not all the experiments in all-industry cooperation have been wholly successful, Myers admitted. He pointed out there had been grumbling because the tax campaigns were hampered; he said there had been complaints because so few stars had made regional appearances during the Movietime tours, but he contended this "should not lessen our ardor for further collective efforts in the broad and fruitful field of public relations."

"This, I need not remind you, is an exhibitors' convention," he continued. "The theatre owners by and large are men of good will—able, resourceful men, diligent in carrying on their business and with the interests of the whole industry at heart. By their support of and participation in the tax and Movietime campaigns, the great majority of them have demonstrated that they are industry-minded, eager to join hands with the representatives of the other branches in promoting the motion picture business and defending it against all enemies, domestic and foreign.

"Many of the exhibitors here today are seeing the presidents of the companies for the first time. Some of the chief executives have never before seen so many of thir customers at one time. Each group will be glad to note the absence of horns and hoofs on the other and the experience should be reassuring to both."

From North Central, Harvey Thorpe and Gerald C. Gould.

Lloyd E. Rogers Jr. and Don Keesling of West Virginia.

W. C. Allen of Maryland meets Morris Finkel of Pittsburgh.

Veteran Fred J. Herrington, Neal Beezley, Denver Unit.

ALLIED CONVENTION REPORT . . . cont.

A Day With the Presidents, When Unity Is Emphasized

NEW YORK—How far this industry has progressed toward presenting a united front against its detractors and how far it has come toward something resembling internal unity was illustrated at the opening day's luncheon and the business session which followed Tuesday (30) of the Allied convention.

Five distribution company presidents were present and spoke, along with four vice-presidents, three of whom spoke. In addition, Herman Robbins, president of National Screen Service, was a speaker.

Each company head stressed the improved outlook for the business, the new spirit of enthusiasm that has followed the Movietime U.S.A. drive and the active support given to Movietime and other industrywide movements, including the tax fights, by Allied leaders. This spirit of general friendliness was unique for an Allied convention.

PRESIDENTS ARE LISTED

The company presidents who spoke were: Barney Balaban, Paramount; Ned E. Depinet, RKO Radio; Nate J. Blumberg, Universal-International; Arthur B. Krim, United Artists; Steve Broidy, Monogram-Allied Artists.

Al Lichtman, 20th-Fox vice-president, spoke in behalf of Spyros Skouras; Major Albert Warner represented Warner Bros.; Jack Cohn, executive vice-president of Columbia, spoke, and A. Montague, vice-president and general sales manager of Columbia, was present, but did not speak.

Balaban said he believed the industry was now entering a new and happier era and he gave the Movietime drive full credit for the improved outlook.

"Regardless of somewhat more favorable economic conditions, and despite a slackening of the public absorption with television, you would not be experiencing better business today if you were not getting top boxoffice pictures. A great deal of credit is also due to the united industry effort represented by Movietime U.S.A. You, in the grassroots of America, have contributed immeasurably in making this undertaking a great success . . ."

He said he could only express the hope that all branches of the industry "will approach its problems in the spirit of reconstruction," because no segment of the industry can strike another without hurting the entire structure.

"Our industry job has only begun," he declared. "The first signs of better business do not signal the end of our problems. If we are bold in our thinking we can convert this new trend into an irresistible tide.

"It is my earnest hope that we can get together on a continuing, constructive basis to further the best interests of the entire industry. There is much that we can do together, if only each of us would tackle our individual problems with a sense of responsibility for the common welfare."

REBIRTH OF SHOWMANSHIP

Blumberg began by mentioning the Movietime campaign and the "rebirth of showmanship" which it has brought about.

"We should now face the future, not as individuals, but as an industry that well knows how to take care of itself," he said. "Perhaps at no time in our history have there been so many entertaining motion pictures made available to the exhibitors of the country.

"There is much to be done to foster unity in our business, which I am sure all of you desire as much as I do. Allied's commendable position in the development of COMPO indicates clearly that you are ready for the new era when we will work together rather than work apart from each other.

"Everyone who makes a living in this business has the obligation to appoint himself a committee of one to dedicate himself to the proposition that ours is a great business and that he will meet as a member of this industry every challenge that comes his way."

Depinet reviewed the slow development of COMPO and praised Allied leaders for giving it support from the start. He singled out Abram F. Myers for special commendation because of his leadership in two tax fights.

He admitted there had been imperfections in running the Movietime U.S.A. campaign, but said the overall results had been excellent. He described it as a "thrilling example of a united industry in action."

"We should all feel good about it," he said, "especially when we realize that a dozen national magazines with circulations running above 100 million are helping us reverse the downbeat public thinking concerning our industry. The newspaper coverage will run to tens of thousands of columns of editorial and news treatment.

"It was unfortunate that we could not extend this tremendous force for good to its absolute limit, but we made a magnificent showing and, no doubt, the next time, having the know-how, we shall do a still better job."

ENERGIES ON COMMON PROBLEMS

Al Lichtman, 20th Century-Fox vice-president, said he was speaking in behalf of Spyros P. Skouras, who was in Africa. The convention could not have come at a more propitious time, he stated, because "your meeting here now accelerates the activity of the entire industry toward unity, focusing all of our combined energies on our many common problems."

Like the previous speakers, he praised the Movietime effort and the tax battles. It was "good," he said, to see Col. H. A. Cole and Robert J. O'Donnell working together in behalf of Movietime, and it was "heartening" to see the joint TOA-Allied convention at Memphis.

"While these may be short steps, as Will Hays used to say, they are long steps in the right direction," he declared.

Lichtman said that the interests of exhibitors could not be jeopardized without jeopardizing the life of the entire motion picture industry.

From this he went into a plea for arbitration.

"I am certain that such a tribunal can be healthier for the business than running to courts of law or to the Department of Justice every time that someone feels aggrieved and feels that he is not getting all that he may be entitled to," he went on. "Any distributor with only an ounce of common sense short of being an imbecile realizes that without successful exhibitors there can be no motion picture business. By the same token may I be so bold as to suggest that exhibitors cease to look upon the distributors as their enemy."

Jack Cohn told of the formation of Motion Picture Pioneers and its newer development, the Motion Picture Pioneers Foundation, and asked for Allied support.

BROIDY SPEAKS FOR MONOGRAM

Broidy said that Monogram had come through a very difficult period and was now on the road to better things since it made a decision to drop gangster films and concentrate on "America's best customer—the family."

"No other organization has had a rockier road," he said. "I don't think we would have pulled through if you exhibitors had not realized that you had a responsibility in supporting an organization that could supply you with reasonably-priced product 52 weeks a year.

Major Warner spoke briefly on the new outlook and the new courage apparent in all branches of the industry.

On the dais were: Col. William McCraw, Variety Club International; Charles Niles, Al Lichtman, Major Albert Warner, Barney Balaban, Ned E. Depinet, Jack Cohn, Wilbur Snaper, chairman of the convention; Rev. Frank J. Masterson, Cardinal Spellman, Trueman T. Rembusch, Nate J. Blumberg, Arthur B. Krim, Steve Broidy, Abram F. Myers, Marc Wolf and Herman Robbins.

The Colonel Greets Some Old Friends

Colonel H. A. Cole, at left in first photo, veteran of Allied's many conventions, poses with Frank Panoplis of the State Theatre in Clairton, Pa. His friends in the center photo are Marc Wolf (L), chief barker of Variety, and Jay Means, Oak Park Theatre, Kansas City. In the photo at the right are Russ Leddy of the Orpheum in Green Bay, Wis. (L), Ted Rosenblatt, Community Theatre, Centerdale, R. I., and P. J. Marrone, Strubridge, Mass., drive-in.

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ALLIED STATES CONVENTION . . . cont.

The Sales Chiefs and Allied Talk Over Trade Practices

—NO DECISION

NEW YORK—Allied's big open forum session for which sales executives of most of the major companies appeared Wednesday (31) was something less than an atomic explosion.

In fact, a few words of praise for the sales policy of one company crept into the discussions and once there was a loud laugh.

As was expected, competitive bidding, print shortages, percentage terms and pre-release showings figured largely in the discussions. The sales executives were ranged on the dais prepared to answer questions put by exhibitors, and Trueman Rembusch made strenuous efforts to prevent the questions from developing into speeches.

THREE CLINICS ARE STAGED

Varied problems were discussed at three clinics during the morning when all present were given unlimited opportunities for getting things off their chests. These were sumarized to get them before the afternoon sessions. The clinics were: towns of 3,500 or less, presided over by Col. H. A. Cole; cities up to 25,000, with Ray Branch as chairman; and large cities, with Nathan Yamins as chairman.

These clinics were held both Wednesday and Thursday mornings, but the sales managers were present only on Wednesday afternoon to answer questions.

They included: William F. Rodgers, MGM; Al Daff and Charles F. Feldman, Universal-International; Robert Mochrie, RKO; A. Montague, Columbia; Morey Goldstein, Monogram-Allied Artists, and Bernard Kranze, assistant to A. W. Schwalberg at United Artists.

Colonel Cole started the discussions by estimating that there were between 2,500 and 4,500 theatres grossing $1,000 per week or less. He said they might not be important as to income from playing time, but they were highly important for the welfare of the industry and that rentals should not be raised for them.

"Have you gentlemen," he asked, "considered trying out a plan to find out the operating costs of these theatres?"

He agreed to submit audited figures for 20 theatres he would choose and to allow distributors to select 20 theatres so the reports could be compared. Under present conditions these theatres could not pay 60 to 70 per cent for films because they lost money on a 40 per cent basis.

Mochrie replied that it was a "vital question," but that theatres of this type do not play 60 or 70 per cent films for a whole week.

"I consider it a duty to serve even those theatres that are not profitable to RKO," he said. "If you paid me 40 per cent on all films, you couldn't afford it. Some theatres change three or four times a week. Many show westerns on the Thursday-Friday change. I never ask for 40 per cent on westerns. Some sales are percentages, some flats. It's best to maintain a flexible policy because every theatre is different. If I have a two and one-half million dollar picture, it's not easy to return a profit. I ask 40 per cent for the Sunday-Monday change. The total percentage for a week doesn't reach 35 and 40 per cent."

CITES SMALL-TOWN LOSSES

Cole wasn't satisfied. He replied: "I make the bald statement that 90 per cent of the 35 per cent and 40 per cent films cause exhibitors to lose money in small towns."

This looked like the warm-up for a lively discussion. Benny Berger took the microphone and declared that 90 per cent of the "gripes" from all exhibitors were due to "flexible" sales policies.

"That means you pay through the nose," he shouted.

Rembusch called a halt to what promised to be a speech.

Berger didn't stop, however, until he had insisted there was no incentive for exhibitors to try to sell percentage pictures.

Ben Marcus (L), president of the Wisconsin ITO, and a member of his unit, Sig Goldberg, who has a theatre in Wausau, Wis.

Visitors, From Midwest to New England

Two prominent members of Independent Exhibitors, Inc., of New England are in the photo at the left—Leonard Goldberg (L) and Kenneth Forkey. In the center photo are C. F. Pfister of West Virginia Allied and Mr. and Mrs. Meyer Leventhal of the Maryland MPTO. Dick Sachel (L), Chicago exhibitor and general manager of the Harlem Globetrotters, is shown in the right photo with Wally Allen, business manager of Western Pennsylvania MPTO.

Rodgers entered the discussion by saying his company was providing an incentive plan by selling flat rentals to small-town exhibitors even on some of the biggest MGM pictures. He said he had not had five reports in a year from a small-town exhibitor that he could not buy on flat rentals.

There will be no flat rentals on "Quo Vadis," however, he warned.

Wilbur Snaper, president of New Jersey Allied, wanted to know what the sales policy was on "David and Bathsheba." William Gehring, assistant general sales manager for 20th Century-Fox, replied that it wasn't settled, but that the company believed the pre-release engagements now in progress would increase the value of the film.

Then Gehring said the sales policy on this film is "very flexible" and that exhibitors are charging advanced admissions of "their own free will." This stirred an outburst of laughter and a series of questions. Gehring insisted that the company was not attempting to fix admission prices.

CRITERION FOR PRE-RELEASES

Sidney Samuelson, whose Eastern Pennsylvania unit is under suspension from National Allied, asked permission to speak and received it. He wanted to know what the "criterion" was on pre-release selling.

Gehring took the microphone to reply and said: "Hello, Sidney! I am not sure I can come up with the right word. The way we figure it is that pre-releasing will increase the importance of the picture to exhibitors. We find there is a widespread demand for the film on this basis."

Samuelson commented on the replies and turned to the subject of print shortages.

Rodgers replied on this topic by saying that it had been necessary to cut off runs in some places so other exhibitors could get prints. He said so many exhibitors were demanding day-and-date bookings that it was impossible to supply the demand, in spite of the fact that the company is using more prints than ever.

The discussion then turned to sliding scales, and Ben Marcus complained that exhibitors' expenses were going up so fast they couldn't pay new sliding scales where the percentages increased at lower stages than formerly. He wanted to know if this was "morally justified."

Rodgers replied that increased costs didn't rest entirely on exhibitors and said his company had just had to take a new increase in union scales.

"The day of huge profits has gone," he said. "I'm merely trying to take in enough money to pay dividends."

Montague took up this problem. He said that out of a $5,000,000 gross taken in by Columbia last year $25,000,000 had gone for negative costs and other expenses, including advertising, and that less than 3 per cent was left for dividends and surplus.

"If you want pictures, will somebody get together with us and tell us how much money we are entitled to get?" he asked.

Marcus interjected the remark that some exhibitors are losing money.

O. F. Sullivan insisted that competitive bidding was unfair to an independent exhibitor who was bidding against a circuit with moveovers and subsequent runs.

"If one theatre bids against another without regard to the subsequent runs, it's fair," he said. "but not otherwise."

Then he wanted to know if Universal, Columbia, Warner Bros. and Paramount would reveal bids.

Feldman, for Universal, said his company would not reveal bids unless authorized by exhibitors to do so in writing. Montague said the same policy applied to his company. Paramount and Warner Bros. were not represented by sales executives.

Ted Mann (L), Minneapolis circuit operator and North Central Allied president, is with Harold Pearson and Charles Rubenstein of neighboring Wisconsin ITO.

The midwest greets the east. O. F. Sullivan (L), past president of the Kansas-Missouri unit, and Jay Wooten, current president, chat with Harry Lowenstein (R), of New Jersey, convention chairman.

Production 'An Act of Faith,' Says Schary

NEW YORK—Dore Shary, production head for MGM, made a pleasant impression on the Allied conventioneers Wednesday (31) by talking on production as "an act of faith."

Other branches of the show business have had their oracles of doom and there is no reason why the picture business should not, he said. Then he drew a chuckle from the audience by adding that the patient is walking around in a state of very good health.

"One of the problems that constantly rears its head in our industry," he said, "is the problem of all of us assuming that we can do the other man's job—and while we insist that we are entitled to our own margin of error, we very seldom are willing to give it to the other guy."

He said the reason Hollywood sometimes makes bad pictures is because it is difficult to make a good picture.

"In planning a program," he continued, "we demonstrate faith by anticipating what an audience will like. The so-called 'sure-fire' picture to me lacks faith, because it is an assumption that entertainment is a static force which does not and will not change."

Schary was accompanied to the meeting by Nicholas M. Schenck, president of Loew's, Inc., who spoke optimistically of the future. Howard Dietz also was present with Howard Strickling, head of the studio publicity department.

Low-Cost Theatre TV Is Shown to Allied

NEW YORK—One of the novelties of the equipment and accessory exhibit at the Allied States convention in the Biltmore hotel was a theatre television unit designed for 1,500-seat houses, with a 25-foot throw, designed to sell at $3,750.

The apparatus was shown by Irwin F. Dersch, vice-president and general manager of Theatre-View Television Corp., a division of Air Marshall Corp.

National distribution and sales will be set up with area theatre supply organizations which will service the sets. American Theatres Supply Corp. of Boston, headed by Sam Pinanski, is New England distributor.

Thirty equipment, accessory and confectionery exhibits were included in the tradeshow, including three types of TV projectors. Facilities for the displays were good. National Screen had two "studios" set up so that exhibitors could appear in one-minute trailers and say whatever they wished. Trailers were developed immediately and turned over to the exhibitors to use in their theatres.

A. W. Schwalberg Marries Carmel Myers Blum

NEW YORK—A. W. Schwalberg, president of Paramount Film Distributing Corp., was married to Mrs. Carmel Myers Blum by County Judge Samuel Leibowitz in the judge's chambers October 30. Immediately following the wedding, the couple left for Florida, where they will honeymoon on the yacht of Barney Balaban, president of Paramount Pictures.

Mrs. Schwalberg was the former Carmel Myers, star of the silent screen, notably in "Ben Hur," and currently conducting her own television show.

Pulse Beats

Changes in Federal Excise Tax Law Now Effective

Exempted are "cost of business" use of raw stock, film and equipment, theatre passes, non-profit entertainment such as operas; reduced-price levy computed on actual price; non-profit film showings still taxed.

*

Admission Tax Collections Gain for Third Quarter

Total $93,784,049, as against $92,199,945 in the July-September period; applies to all entertainments except roof gardens and cabarets, but motion pictures account for bulk.

*

AMPA Pays a Moving Tribute To R. J. O'Donnell and Aides

Arthur L. Mayer, executive vice-president of COMPO, praises Texas showman for direction of Movietime at luncheon of Associated Motion Picture Advertisers in New York.

*

RKO Pictures Reports Profit Of $588,816 for Quarter

Net includes subsidiaries for three months ended September 29; for nine months ended that date, there was an estimated net loss of $145,904.

*

Actors' Ban Against Lippert Over TV Lifted 90 Days

Agree no more theatrical films made after Aug. 1, 1948, will be sold for video use by any member of the Independent Motion Picture Producers Ass'n, of which Lippert is a member.

*

Form Company to Service Theatre Video Shows

Theatre Television Authority organized in California to assist showmen in acquisition and maintenance of TV equipment; managing director is Kenneth E. Wright, who operates theatres in Sacramento.

*

FCC Expects to Lift Freeze On Video Early in 1952

George E. Sterling, Federal Communications commissioner, forecasts removing three-year ban; hopes FCC will have final table of channel allocations ready by late February.

*

Annual Academy Awards Scheduled March 20

RKO Pantages Theatre in Hollywood selected as the site for the 24th annual Oscar presentations; the Pantages has been utilized for the two previous yearly events.

*

British Movietime Campaign Recommended by Al Daff

U-I director of world sales on return from Europe reports making suggestion at London convention of General Film Distributors, J. Arthur Rank Organization.

The Blue
... which

JAN
THE

CHARLES LAUGHTON •
DON TAYLOR • AUDREY

Produced by JERRY
Associate Producer RAYMOND

FOUR-COLOR PAGES IN WOMEN'S MAGAZINES PLUS TOP WEEKLIES!

Maximum penetration where it counts most in selling seats! . . . National advertising campaign to 31,893,457 CIRCULATION, including Woman's Home Companion, Good Housekeeping, McCall's, Parents . . . Life, Look, Saturday Evening Post, Collier's . . . Fan magazines and MacLean's (Canada).

Veil or the Wedding Veil should she choose?

Magnificent JANE WYMAN once again deeply touches your heart . . . as she did in the ever-to-be-remembered *Johnny Belinda* . . . this time as the woman *Louise*, another truly great role that only JANE could portray.

JERRY WALD and NORMAN KRASNA
present

E WYMAN *in*
BLUE VEIL

co-starring
JOAN BLONDELL · RICHARD CARLSON · AGNES MOOREHEAD
TOTTER · CYRIL CUSACK · EVERETT SLOANE · NATALIE WOOD

WALD and NORMAN KRASNA • Directed by CURTIS BERNHARDT
HAKIM • Screenplay by NORMAN CORWIN • Story by FRANCOIS CAMPAUX

Distributed by RKO RADIO

SO. CALIF. EXHIBITORS ASS'N TO SUE OVER TRADE PRACTICES

'Abusive Selling Policies' Are Employed by Majors, Theatre Owners Charge

LOS ANGELES—Charging that "improper trade practices" and "abusive selling policies" are being employed by the major distributors in this territory, the Southern California Theatre Owners Ass'n has voted to take "immediate action" in an effort to solve what it described as "serious problems" with which its exhibitor-members are being confronted.

The SCTOA has engaged special counsel to study the situation and formulate "such legal action as may be appropriate" to remedy what the association calls "oppressive" selling and pricing methods as well as bidding, run, clearance, booking, print shortages and other alleged harmful practices.

The government's antitrust suit against the distributors, the SCTOA charges, "has fallen completely short of affording . . . substantial relief." In a statement announcing the contemplated legal action the association contended that many showmen have come to feel that practices instituted by the majors, "ostensibly in compliance with . . . decrees in the case of U.S. vs. Paramount, et al, are more injurious and burdensome to exhibitors than the evils which the antitrust suit was designed to curb."

TAKEN UP AT TOA CONVENTION

Continued the statement:

"Although some of the abuses complained of were under discussion at the recent TOA convention in New York, the association feels that immediate corrective action is imperative because of the gravity of the situation particularly confronting southern California exhibitors. The association intends to pursue all avenues open under state and federal law to procure the necessary relief for the benefit of its members."

In the event such "necessary relief" cannot be obtained under existing laws, the SCTOA declared it will "lead the fight for the adoption of requisite remedial laws, including administrative agency controls where necessary."

The SCTOA represents several hundred independent theatres and circuits in the southland area. Until recently Fox West Coast, the territory's largest chain, also was a member, but withdrew for what were reported at that time as "reasons of operational economy."

Johnston Return to MPAA Depends on Government

NEW YORK—News about the return of Eric Johnston to his post as president of the Motion Picture Ass'n of America showed no change from that of the previous week. Johnston said he himself did not know when he would be released as economic stabilizer, but that he hoped it would be by the end of the year. Washington sources said it might be earlier. Johnston's nine-month leave of absence, granted by the MPAA board of directors, expired during the week.

First Grievance Panels Scheduled by TOA

CHARLOTTE, N. C.—Theatre owners will attend the first grievance panel of exhibitors authorized by the Theatre Owners of America at the 39th annual convention of the Theatre Owners of North and South Carolina here November 18-20.

Mrs. Walter Griffith, executive secretary of the TONSC, said she had received confirmation from Mitchell Wolfson, TOA president, and Gael Sullivan, executive director, that the first such panel will be held here.

Theatre owners from all over the southeast are expected here to state their grievances to the panel to consist of Wolfson, Sullivan, Herman Levy, TOA general counsel, and Mrs. Griffith.

The panel will be in session all day Tuesday, November 20 at the Hotel Charlotte, where the convention will be held. All exhibitors who have grievances will be asked to prepare written statements and also to state their views before the panel, so that prompt action can be taken on their requests.

NEW YORK—Important Theatre Owners of America meetings have been set for November 15 and 16. The first will be that of the executive committee which has been timed to coincide with the dinner that night of the Motion Picture Pioneers. It will be held at the Hotel Astor. On the agenda will be 1952 convention plans, arbitration, theatre television hearings before the Federal Communications Commission, a board of directors mid-winter meeting in Los Angeles and plans for regional meetings in New York, Atlanta, Dallas, Chicago, Denver and Los Angeles. S. H. Fabian, chairman, said that Pat McGee, Denver, had been named to the committee.

The following day will be the first regional meeting of the organization, also at the Astor. Invitations are going out to exhibitors in the five New England states, New York, Pennsylvania, Washington, D. C., Virginia, West Virginia, Maryland, Delaware and New Jersey. The meeting is designed as a clearing house for grievances and constructive suggestions.

$1,878,600 Trust Suit Filed in Minneapolis

MINNEAPOLIS—Distributors having failed to meet their demand for a 28-day run for their Edina, local suburban house, Ben and Izz Friedman, circuit owners, this week filed a $1,878,600 triple damage suit against eight major film companies and the Minnesota Amusement Co., charging consent decree violation and conspiracy.

After having papers in the action prepared, the Friedmans gave the film companies until the start of this week to accede to the 28-day clearance demand. Almost two years have elapsed since the Friedmans first demanded the 28-day slot and negotiations have been carried on all that time.

The Friedmans contend that a number of other theatres similar to the Edina have been given 28-day runs.

William Goldman Files Suit Against WB and Paramount

PHILADELPHIA—William Goldman, exhibitor, has filed an antitrust suit in federal district court against Warner Bros. and Paramount. It charged that the two companies are in a licensing conspiracy and are restraining the operation of first-run houses to such extent that he could be put out of business.

Goldman is a former WB theatre executive here. Since entering independent theatre operations, he has won antitrust suits brought against major companies.

Two San Jose Theatres In All-Around 'Swap'

SAN FRANCISCO—A "swap" involving the policy and facilities, as well as the personnel, of the State and Mission theatres in San Jose was scheduled to start this week along with a $50,000 remodeling of the State. The Mission has 800 fewer seats than the State.

In this unusual theatre maneuver, the swap also involves a change of name for the State, which will become the United Artists Theatre. A Hollywood-type premiere will be held November 13 at the new United Artists to mark the event. The Mission will then show second instead of first run and the United Artists becomes the first run showcase.

The ownership of the two theatres is being swapped along with the management. The Mission will belong to the Golden States Theatres circuit of San Francisco instead of to the United Artists theatre circuit as it does now, while the renamed United Artists Theatre will actually be taken into the United Artists circuit.

George Nichols, who now manages the Mission, will manage the United Artists-to-be. Fred Curtice, who manages the house now called the State, will switch over to the Mission Theatre.

November 'Streetcar' Bookings

NEW YORK—Warner Bros. Pictures, Inc. had 420 engagements scheduled for "A Streetcar Named Desire" during November, as of Wednesday (31).

Seeks Halt to Use of Films on TV

Autry Follows Rogers In Suing Republic

HOLLYWOOD—In preparatory stages for several months, the legal action by Gene Autry to prevent Republic from selling and/or leasing to television the theatrical westerns made by him under that company's banner was lodged in federal district court here Tuesday (30).

Similar in many respects to the suit filed against the studio by Roy Rogers, and in which a decision in favor of Rogers was recently handed down, the Autry action seeks an injunction to prevent Republic—through its subsidiary, Hollywood Television Film Service—from marketing Autry starrers to TV outlets.

It also charges Republic and other motion picture producers with conspiring, in violation of antitrust laws, to arrange that no actor could be signed for, or allowed to perform in, motion pictures unless the player surrendered to the company his TV rights. Further, the Autry suit declares, Republic would be in violation of the Lanham act, which protects the public against "fraud and misrepresentation," if it disposed of his pictures to television, the cowboy star's contention being that showing pictures 15 years old or older on video without specifying their vintage would be "cheating the public."

The action further charges that such sale to video would be "unfair competition," inasmuch as Autry is now engaged in making 30-minute starring gallopers for TV distribution and, under his own banner, also produces and stars in theatrical westerns which are distributed by Columbia. Showings of his Republic-made subjects on video would also damage Autry's commercial tieups, the suit declares.

Autry does not, however, seek monetary damages.

Meantime Republic is preparing to appeal the ruling in the Rogers case after federal district court awarded the cowboy player an injunction preventing the studio from disposing of any of his theatrical films for TV usage.

Sol Lesser to Produce 'Terry' for Television

HOLLYWOOD—Already announced as a theatrical film project for Columbia release, a TV version of "Terry and the Pirates" is also in the works. A series of 26 half-hour films will be turned out by Odyssey Pictures, headed by Sol Lesser and Douglas Fairbanks jr., with Barney Sarecky in charge of production.

Earlier, Fairbanks and Sam Katzman announced they would be associated in the making of a feature-length "Terry" subject as a part of Columbia's 1951-52 schedule.

TV Set Production Drops

WASHINGTON—Production of television sets during the first nine months of 1951 dropped 21 per cent under the same period of 1950, according to the Radio-Television Manufacturers Ass'n.

RTMA on Sunday (28) announced that 1951 TV set production through September reached 3,970,857 sets as compared with 5,028,200 in the same 1950 period.

TV Trend Still Favoring Specially Produced Film

NEW YORK—The battle continued in the television industry as to whether live shows, played-out theatrical films or films produced especially for television shall hold top positions in programming. The trend continued to favor increasing use of especially produced films.

During the week advertising company executives agreed that use of new film can mean a better and less expensive product than use of live talent, and that additional revenue is possible through second showings. The executives, who represented television departments, exchanged views at a meeting here Tuesday (30) of the American Ass'n of Advertising Agencies.

United World Films, Universal-International subsidiary, was moving in the same direction. Its recent decision to engage in "extensive" production and distribution of TV films was followed by reports that the extent of its activities would be greatly increased if a merger of U-I with Decca Records, still in talk stage, became fact. The story going the rounds was that not only might there be a big jump in TV film production but that the 28 Decca franchise holders could be used as sales agencies for UWF films to TV stations in their areas, if the deal went through.

RANK'S ADVISERS COMING

Milton R. Rackmil, Decca president, and Nate J. Blumberg, U-I president, were meeting, and G. I. Woodham-Smith, financial adviser to J. Arthur Rank, was here from England and John Davis, Rank managing director, was due November 19. The two Rank executives apparently wanted to see what all the talk meant, because Rank has extensive holdings in U-I. He has said he wouldn't sell out.

Harold Mirisch, vice-president of Monogram-Allied Artists, came east to talk with Steve Broidy, president of Monogram Distributing Corp., on his arrival from Europe and planned to remain here about three weeks. Mirisch reported on the progress made to date on plans for launching a special TV production unit, announced to stockholders by Broidy.

John Shubert, son of J. J. Shubert, theatrical producer, said he will make a TV film series based on plays, musical comedies and operettas owned by the Shuberts. The plays and musical comedies would run an hour each and the operettas would be organized into consecutive 90-minute shows.

Ruthrauff & Ryan, New York advertising agency, decided to drop some of its live-action TV shows in favor of film production in Hollywood. The idea was to keep costs from going haywire and also to profit from residual rights for reissue to TV and other markets.

SEEK PRODUCTION LEADERSHIP

The kick about the costs of live talent shows, discussed at the ad men's meeting, involved planning to win control of TV show production away from the networks. Costs were still mounting, it was said, and were becoming excessive. Rod Erickson of Young & Rubicam said that agency production this fall is only 11.7 per cent as against 15.4 per cent for the 1950 period, while network-produced shows have increased from 35.4 to 36.2 per cent. The ad men figure, too, that they can produce better as well as cheaper shows through the use of film.

On the other hand, David O. Selznick, accompanied by Jennifer Jones, his wife, arrived to promote the sale of his films to TV. He is considering a plan to serialize them to adjust to TV showtime limitations by presenting features in sections at consecutive showings.

George T. Shupert scored an instant success in his new post as vice-president of Peerless Television Productions which he assumed after resigning as vice-president of Paramount Television Productions. He sold a group of 26 Edward Small-Sol Lesser features to Hauser-Nash, big Chicago Nash automobile agency. The price wasn't disclosed but it is known to have been high.

Speculation continued about the effect of the success of Roy Rogers in obtaining a court ruling forbidding sale by Republic of his films to television. Interest was heightened when the news broke that Gene Autry had filed a similar suit against Republic.

'NO FAR-REACHING EFFECTS'

Lawyers were studying the court's decision and had nothing to say. However, one veteran film and TV executive with a major company said he didn't see any far-reaching effects. He argued that the Rogers decision applies to films built around one major personality, such as westerns. He said it might even apply to Charlie Chaplin and Harold Lloyd films, but not to those starring such actors as Cary Grant and Clark Gable whose films depend on story and supporting players as well as the stars. However, the unions are planning to have a lot to say about that.

Out of Washington came the report, unconfirmed, that the Federal Communications Commission may lift its freeze on TV station construction early in the new year. When the number of stations is eventually increased to perhaps 2,000—and that will take some time—sales of entertainment in all forms to TV should reap a harvest. Then when color comes in—but that is also looking far into the future.

It's Really Service They Want at the Drive-Ins

SAN FRANCISCO — Complaints of a patron at a local drive-in theatre:

1. The car windshield was not cleaned;

2. No one vacuumed out the popcorn when departing;

3. The program opened with the Disney short, "Nature's Half Acre," which was good enough to restore your faith in Hollywood. Not until the main feature came on and a number of insects were still with us did we realize that some of the best closeups were not Disney's but on the windshield.

Seattle's PTA Pitches In To Help Sell Good Films

Voluntary Publicizing of Theatres Showing Good Children's Fare Is on Citywide Basis

SEATTLE—This city has a new trick up its sleeve this fall for even better cooperation between motion picture exhibitors and civic groups than the fine relations that have been established in the last five years.

An exclusive BOXOFFICE story last January detailed the plan of 18 Seattle neighborhood theatres which work in close harmony with youth group leaders. It described how the various managers entertain these leaders, Parent-Teacher Associations and others, at children's matinees followed by informal discussions in nearby restaurants, every fall.

Now comes word of an interesting followup. Eighteen theatres are still continuing the policy of guaranteed good quality acceptable features for a young audience, Saturday in and Saturday out.

GOES TO 20,000 PARENTS

To acquaint 20,000 parents of grade school age children with this policy and the intention of the individual managements to continue cooperation with children's theatre volunteer workers on Saturdays, the Seattle theatres have joined hands in a project never tried before. They have printed an attractive flyer listing all the eighteen theatres, together with addresses of same, the names of their owners and their managers. Theatres are footing the printing bill. Seattle PTA's are distributing the list.

This month at PTA meetings in all of Seattle's 67 grade schools, movie chairmen will tell their fellow members about how and why the list was printed. It will be enclosed in regular PTA monthly news bulletins and carried home (no postage charge as is the case with most direct mail) by Sunny Jim and Sister Sue so that mother and father will be reminded again of the fine job that local theatres are doing for youngsters.

One manager, when he discovered that his share of the printing bill was only $3.75 and that the list would blanket all six schools in his immediate area, said, "Well, for heaven's sake, one small daily ad costs me more than that and if this list doesn't buy me a thousand times as much good will as any ad, I'll eat my shirt."

LIBRARIANS IN ON PROGRAM

Children's librarians in all the city's 21 branch libraries are distributing copies of the list, too. Parent-Teacher presidents and movie chairmen have welcomed the idea because it makes easier their responsibility for dissemination of information.

Independents, both those that belong to the Independent Theatre Ass'n and those that do not, and circuits all helped to defray the costs. Jack B. Neville handled printing arrangements and is now collecting from other exhibitors.

Copy for the new printed piece, with an introduction explaining background and use, was written by Elizabeth Wright Evans, editor of the Seattle Daily Times children's entertainment column, Playtime. As editor of the column, Mrs. Evans has been aware for several years of the excellence of the selective matinee booking job being done by nearly every neighborhood theatre in her city. Although she realized that thousands of parents who have used her column as a guide the past five years, were aware of theatre cooperation, she felt that the list, officially distributed by PTAs, would have a strengthening influence for matinee programs.

ELIZABETH WRIGHT EVANS

Edits a Movie Guide Column

Accordingly she wrote the copy, arranged for the oficial PTA cooperation and asked Neville to help get it printed. The introduction reads in part:

"The following list, prepared in September 1951, is the cooperative effort of the Greater Seattle Theatres and Seattle Junior Programs, the volunteer civic orgaization which sponsors the Seattle Times weekly newspaper column describing high quality children's entertainment. The Seattle Council of Parents and Teachers is an important contributor to this cooperative undertaking.

"On the list you will find the theatres which have consistently presented special children's movie matinees of acceptable standards on Saturday afternoons. These theatres plan to continue this policy in the 1951-52 season. Their Saturday bookings, so long as they meet national reviewing committee standards, will be found in the Friday Times column."

Mrs. Evans says that every one of the eighteen theatres, regardless of business that is falling off in some cases, has promised unequivocal cooperation in the matter of replacing all adult features on Saturday afternoons. She often tells interested audiences in Seattle that it would be difficult to find a finer group of men than those who operate the Seattle neighborhood theatres.

After a trip as official delegate to the National Children's Theatre Conference held at the University of California in Los Angeles in July, she reported in the Times that no other major city represented at the annual conference, could even approximate Seattle's overall picture in the children's entertainment world.

She feels that in the American system where entertainment is a private enterprise, such close cooperation between industry and civic groups as Seattle exemplifies, is the best possible method of obtaining better things for children.

The growth of the Children's Film Library under the auspices of the Motion Picture Ass'n of America and the trend toward making more pictures suitable for all ages and family theatregoing, has helped immeasurably in Seattle, Mrs. Evans points out.

Meantime, both she and Neville believe that theatres which do special children's programs in other cities, will perhaps welcome news of the new Seattle list and attempt similar distribution based on the Seattle PTA's wholehearted willingness to help.

Many Notables to Attend Testimonial to Warners

NEW YORK—The guest list at the November 15 annual dinner of the Motion Picture Pioneers in honor of Harry M., Jack L. and Albert Warner will be headed by Eric Johnston, president of the Motion Picture Ass'n of America and on leave to the government as economic stabilizer; Henry Ford II, president of the Ford Motor Co.; David Sarnoff, chairman of the board, Radio Corp. of America, and Frank M. Folsom, president of RCA.

More than 300 veterans of at least 25 years in the industry will attend the affair, to be held at the Starlight Roof of the Waldorf-Astoria. A special plaque will be given the Warners.

Durante Sues Over Rights To 'That's My Boy' Title

NEW YORK—Jimmy Durante has filed suit in the New York supreme court over the title rights to "That's My Boy," Paramount film starring Dean Martin and Jerry Lewis. He asked an injunction, damages and an accounting of profits, and $35,000 damages to the Jimmy Durante Music Co., claiming possession of the title since 1943. He also mentioned use of it by him in "The Milkman," Universal-International film.

Besides Paramount, defendants are United Paramount Theatres, Hal Wallis, Joseph Hazen, Cy Howard, Martin and Lewis.

British Film to Souvaine

NEW YORK—"Mr. Lord Says No," British picture produced by Sydney Box, will be released in the western hemisphere by Souvaine Selective Pictures, according to Charles Amory, general sales manager. Amory also closed a deal with Box for two other pictures, to be produced during the coming year.

FPC Palace in Calgary Tries Staff Week Idea

CALGARY—Palace Theatre Manager Don Menzies, following through on a suggestion by Famous Players Theatre Corp. President J. J. Fitzgibbons, turned over the theatre management for one week to his staff. This is to give some 26 employes of the Palace an idea of how the business end of the theatre works as well as encourage larger exploitation efforts on their part.

Starting October 26 with the run of "Angels in the Outfield," pert usheret Margaret Bell took over as manager, while projectionist Bill Brown became assistant manager. A special position of exploitation manager is being filled by candy counter girl Kathleen Johnson.

To make things fair for everyone concerned, the selection of the three to fill the executive positions was done on a parliamentary basis. A meeting of the staff was held a week prior to the opening of "Staff week," as the project is called, and nominations and elections were held at that time, as well as a screening of "Angels in the Outfield." The employes who could not be elected to an executive position were also given an opportunity to take part in Staff week by being assigned to the exploitation department.

Menzies gave his staff a free hand and only lurked in the background to give any tips and act as counselor. Any idea the new management came up with was utilized, provided it was within reason. To give a better break on exploitation, the advertising budget for this effort was increased and special attention was given to exploitation such as baseball costumes for the staff and increased newspaper advertising.

A special gross quota was also set for the week based on the average take of the theatre in the past 52 weeks. Any money over the quota will be divided among the staff on a percentage basis.

Results of staff week were unavailable, but Manager Menzies seemed confident that it was heading for a successful conclusion. If everything worked out, then, according to Menzies, other Famous Players theatres across Canada will start holding staff weeks to give employes a chance to run the show.

Don M. Alexander Receives SMPTE Fellowship Award

COLORADO SPRINGS, COLO. — Don M. Alexander, vice-president of Alexander Film Co., was recently named as the recipient of a Fellowship Award for outstanding contributions to the technical advancement of motion pictures during the past year. The award was presented by the Society of Motion Picture and Television Engineers at its 70th semiannual convention held October 17 at the Hollywood-Roosevelt hotel in Hollywood.

A long-time member of the SMPTE, Alexander received the award in recognition of his extraordinary achievements in the field of motion picture color photography.

As vice-president and co-founder of Alexander Film Co., Alexander has devoted some 28 years to the development of natural color motion picture photography. He is recognized as one of the pioneers in the field and is credited with the creation and development of the Alexander color process.

Men and Events

By **JAMES M. JERAULD**

Fewer Pictures

THE Wald and Krasna announcement that they have cut their production schedule from 12 to half that number or less could or could not start a trend. The chances are that it will not. They both say only the "exceptional" pictures draw now and that television swallows up the mediocre pictures. They don't want to make any "timidly budgeted" product, they say.

This sounds a bit like the oft-repeated statement from various sources that no more B pictures are to be made.

Anybody who wants to take an automobile ride 75 miles in any direction from New York, Boston, Buffalo, Cleveland or any other city in heavily populated territory will find marquee signs with the names of pictures he or she never heard about. These films are the minor, or B, product. Exhibitors must want them, and there must be a profit in them; otherwise they would not be booked.

Whether this is good or bad, or whether double bills and multiple changes weekly are good or bad, is beside the point. The situation exists.

MGM's "Show Boat," a magnificent production, is being shown in New York and New Jersey on dual bills. It could stand up on a single-feature bill, but custom and inertia prevailed.

Even with all the second-class product on the market exhibitors are shouting about print shortages.

What to do about it? Nobody has come up with a popular answer to date.

Expensive Entertainment

PAUL RAIBOURN, Paramount vice-president, says it costs about $20,000 a minute to present satisfactory film entertainment. He also says that television advertisers can afford to spend $1,000 a minute for top programs and about $100 to $200 a minute for the inferior programs.

That's why there are so many of the latter.

His deduction is that if there are to be better TV shows the money will have to come from a pay-as-you-see system and that the public will be willing to pay.

It will cost from $25 to $50 to attach a Telemeter to a standard receiver. This, plus a color adapter, an ultrahigh-frequency attachment, and a few other things now under discussion adds up to a tremendous overhead for an average family.

Looks like junior will have to be satisfied with Hopalong for a long time.

Research to Go On

THE excitement over a possible suspension of research on color television proved to be a monsoon in a coffee cup. It hardly spattered the saucer.

Research will go on, because no new allotments of strategic materials will be required from the National Production Authority. The only new phase of the situation is that CBS cannot secure new allotments to manufacture color television sets for the market. In all probability this won't cause any weeping behind the CBS doors because developments are coming fast in electronics television requiring no moving parts and CBS may go over to this system.

Exhibitors need not get greatly excited about the thing either way. There will be no large scale manufacture of color receivers for another two years.

Practically all observers agree that the war production peak will not be reached before 1953, even if this country doesn't get into a war.

Shorts for COMPO

ARTHUR MAYER'S proposal for the production of industry public relations shorts without charge by the producers, and, presumably by the distributors, may be the way of solving the problem of financing the Council of Motion Picture Organizations.

If exhibitors would pay a reasonable rental charge for these, the way they do on all shorts, the costs would be distributed all the way from the talent groups through to the exhibitors and the proceeds might be substantial. Exhibitors would feel as though they were getting something tangible for their money. Even the thousands of those who have not paid anything so far on the one-tenth of one per cent of rentals plan might go for it.

Exchange Men Will Push Annual Christmas Salute

NEW YORK—Acting as president of the Variety Clubs-Will Rogers Memorial hospital, Robert J. O'Donnell has named a national distribution committee to lead the 1951 Christmas Salute campaign.

Charles J. Feldman is national distribution chairman with A. Montague, Columbia, and Robert Mochrie, RKO, as vice-chairman.

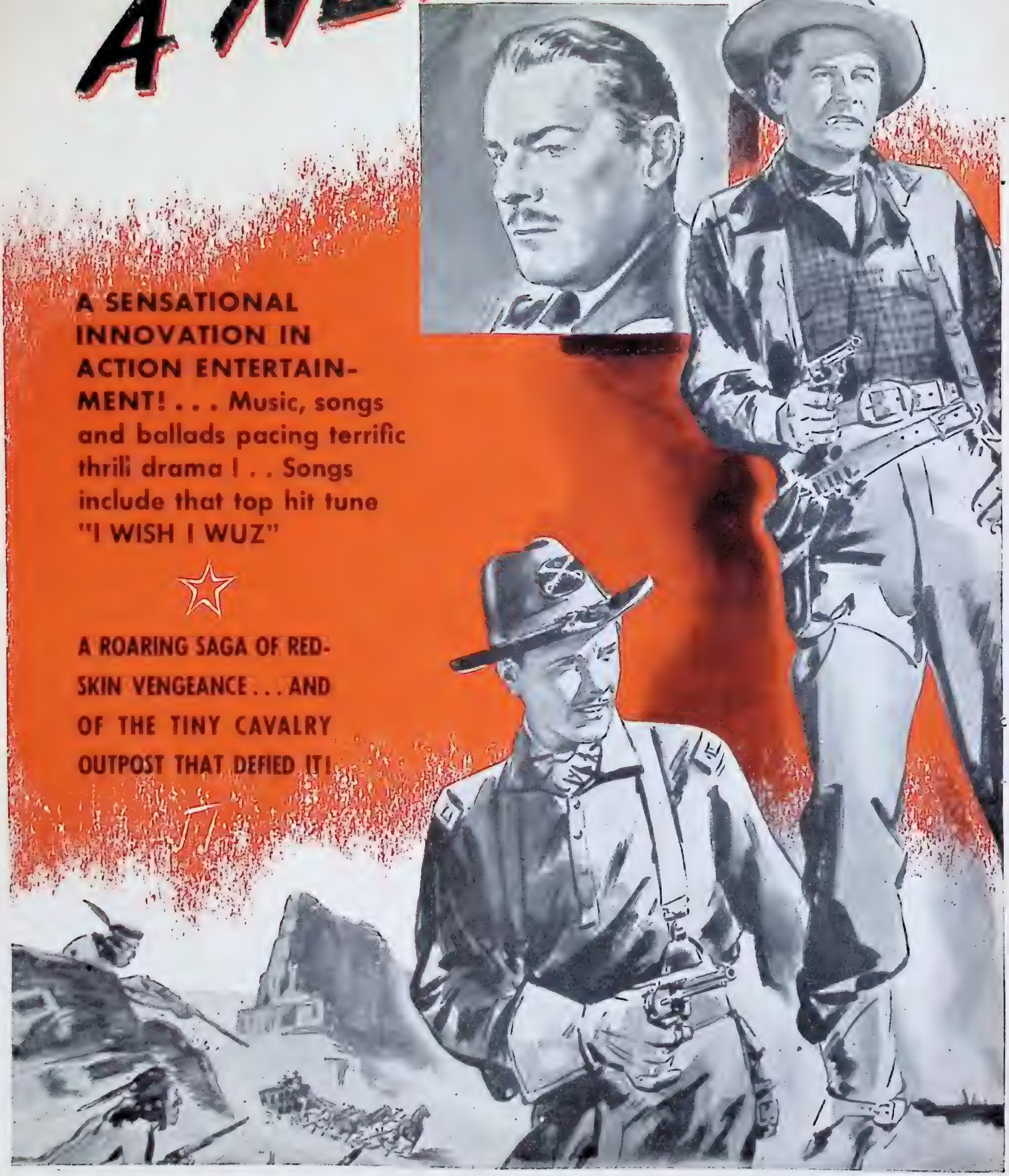
The aim is to ask everyone in the amusement industry to sign the Christmas Salute and contribute to the hospital fund. The campaign opened November 1. Each exchange area has a distribution chairman who is a branch manager.

The national committee includes the following:

Albany—Nate Dickman, Monogram; Atlanta—H. Russell Gaus, Loew's; Boston—Hatton Taylor, RKO, Buffalo—Dave Miller, Universal; Charlotte—Al Duren, Paramount; Chicago—Tom Gilliam, 20th-Fox; Cincinnati—Joseph Rosen, 20th-Fox; Cleveland—Irving Pollard, Republic; Dallas—Mark Sheridan, 20th-Fox; Denver—R. C. Hill, Columbia; Des Moines—Gerald McGlynn, Loew's; Detroit—M. Zimmerman, Columbia; Indianapolis—G. R. Frank, Paramount; Kansas City—Russ Borg, Warner Bros.; Los Angeles—Fred Greenberg, Warner Bros

Memphis—Norman J. Colquhoun, Columbia; Milwaukee—Jack Lorenz, 20th-Fox, Minneapolis—C. J Dressell, RKO; New Haven—C. Reardon, Universal; New Orleans—George Pabst, United Artists; New York City—Ben Abner, Warner Bros.; Oklahoma City—Ralph B. Williams, RKO; Omaha—I. M. Weiner, Universal, Philadelphia—Norman Silverman, Republic, Pittsburgh—J. Judd, Columbia, Portland—Al Oxtoby, Warner Bros.; St. Louis—Harry Haas, Paramount, Salt Lake City—Clifford Davison, RKO, San Francisco—Neal East, Paramount, Seattle—Sam S. Davis, Loew's; Washington, D. C—Jerry Adams, Loew's, Jacksonville—Robert Dunbar, Warner Bros.; Tampa—Harold Laird, Republic

A NEW KIND



A SENSATIONAL INNOVATION IN ACTION ENTERTAINMENT! . . . Music, songs and ballads pacing terrific thrill drama ! . . Songs include that top hit tune "I WISH I WUZ"

☆

A ROARING SAGA OF RED-SKIN VENGEANCE . . . AND OF THE TINY CAVALRY OUTPOST THAT DEFIED IT!

OF WESTERN!

RKO presents

"SLAUGHTER TRAIL"

Color by **CINECOLOR**

starring

BRIAN DONLEVY · GIG YOUNG
VIRGINIA GREY · ANDY DEVINE
ROBERT HUTTON and introducing **TERRY GILKYSON,**

composer of "Cry of the Wild Goose" singing "HOOFBEAT SERENADE," "BALLAD BANDELIER," "THE GIRL IN THE WOOD," "EVERYONE'S CRAZY CEPTIN' ME" and "JITTERY DEER-FOOT DAN"

Produced and Directed by IRVING ALLEN
Screenplay by SID KULLER

RKO RADIO

Hollywood Report

By IVAN SPEAR

November Production Slightly Gains; Studios List 37 Ready for Cameras

HOLLYWOOD—Up a few notches over October's pace—which was the slowest to be recorded so far during 1951—the production outlook for the current month appeared a bit brighter, with a total of 37 starters projected by the major and independent producers.

The figure could hardly be considered an occasion for resounding cheers, however, inasmuch as it falls considerably below the year's still-standing high mark of 49 vehicles which awaited the green light to get 1951 off to a fast start last January.

RKO Radio and Warners, each with five new entries planned, ranked as the busiest studios, while Columbia, Republic and 20th Century-Fox each listed four and MGM, Monogram and Universal - International shared the show money with three each.

By studios, the lineup looks like this:

COLUMBIA—A four-picture pace was the best this studio could muster up for the period and, at month's beginning, two of them were uncast and without the services of directors. These were "Jubel's Children," a Buddy Adler production adapted from a novel by Leonard Kaufman, and "European Edition," a behind-the-Iron-Curtain drama, from a magazine serial by Paul Gallico, to be produced by Jerry Bresler. Also on the agenda were a pair of sagebrushers. Charles Starrett, as the "Durango Kid," with Smiley Burnette as his comedy sidekick, hits the saddle in "Rough Tough West," to be turned out by the producer-director team of Colbert Clark and Ray Nazarro. And, under the banner of his own production unit, Gene Autry stars in "Apache Country," which George Archainbaud will meg.

INDEPENDENT—Three subjects were listed for starts by the "shoot-'em-first-set-distribution-later" clan. Edward Levin will roll "Loan Shark," an action melodrama, with George Raft and Dorothy Hart co-featured and Seymour Friedman at the megaphone. Uncast early in the month was "The Great Lie," projected by a newly formed independent compromising William Saroyan, who supplied the story; Anson Bond, who will produce, and King Vidor, to direct. Another new company, Pegasus Productions, will roll "The Slasher," a suspense drama, with Anne Gwynne and Ann Richards in the leads. Pegasus is headed by Edmond Angelo, who will produce and direct, and Max Gilford.

LIPPERT—Originally slated for production last month as an independent package for release through this company, "Outlaw Women," to be produced and directed by Ron Ormond, is now scheduled to get before the cameras late this month. As of this writing, however, Ormond had not assembled a cast for the galloper, which—as its title indicates—is an action subject in which the players will be predominantly of the fairer sex.

METRO-GOLDWYN-MAYER — Several times postponed, "Because You're Mine," the new Mario Lanza starrer, appeared set to roll this month with Joe Pasternak producing and Alexander Hall directing the Technicolor musical. Two other starts are blueprinted: "Sometimes I Love You," a romantic comedy with a Hollywood background, costarring Clark Gable and Ava Gardner, to be directed by Mervyn LeRoy and produced by Arthur Hornblow jr.; and "The Girl in White," a June Allyson starrer based on the life of the first woman doctor in the history of American medicine. This has been variously tagged "Dr. Emily," "Bowery to Bellevue" and "The Hobson Girl" before it was handed its current title. Armand Deutsch will produce and John Sturges is the director.

MONOGRAM—Paced by "Starlight Canyon," which got under way in October's latter days, this studio's output for the period is unadulterated sagebrush. "Canyon," a Lindsley Parsons production, stars Wayne Morris and is being megged by George Blair. Due to roll, both under the productional guidance of Vincent M. Fennelly, are "Man From the Black Hills," toplining Johnny Mack Brown and Jimmy Ellison, with Tom Carr directing, and "Waco," a Wild Bill Elliott starrer, on which

(Continued on page 24)

SLEEPLESS NIGHTS?

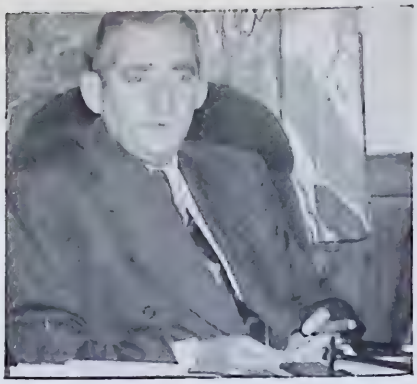
GREAT! You're just the guy to stay up all night to count the dough when you play

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

Marvin Schenck to Guide Movietime Star Tours



MARVIN SCHENCK.

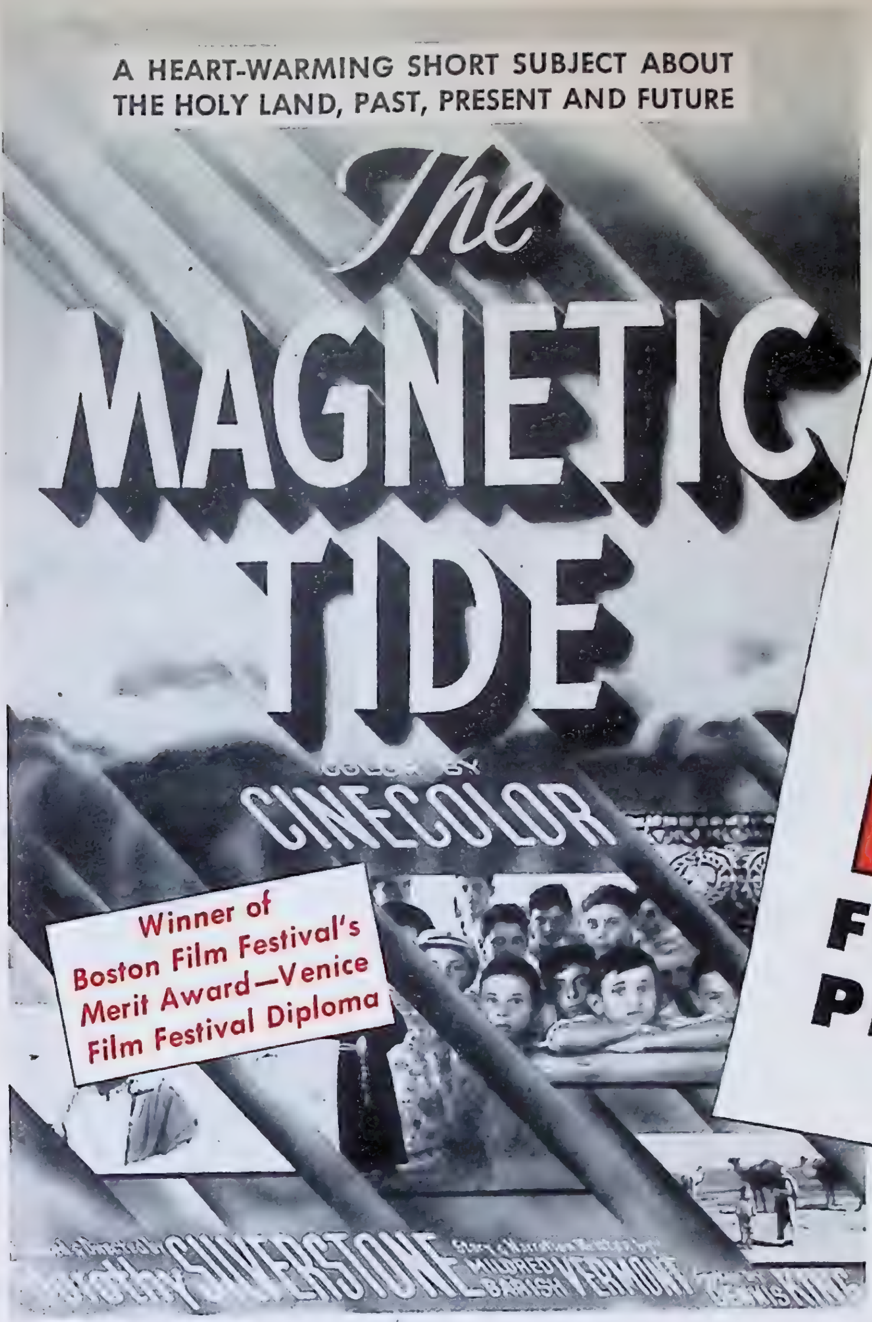
The Movietime, U.S.A., tours under COMPO sponsorship are to continue through the balance of 1951.

That became officially known when Marvin Schenck, MGM studio executive, was chosen by Bob O'Donnell, the Movietime national director, to replace S. J. Briskin as head recruiter for junkets planned for November and December. Briskin, who handled the major burden of arranging the recent trips, will be away from Hollywood for the next several months.

A November tour is being whipped up for the Salt Lake City area, while other units destined for West Virginia, Pennsylvania, Albany and Buffalo will take off early in December.

Meantime, at the request of the armed forces' professional entertainment branch, the Hollywood Coordinating Committee is lining up Yuletide holiday shows for servicemen in four areas throughout the world. Top film names are being booked to appear in the European, Mediterranean, Alaskan and Korea-Japan sectors, covering overseas hospitals and combat zones.

Below are the big three of the Movietime, U.S.A., campaign, assembled at the banquet tendered in Hollywood in honor of the stars, producers, directors, writers and others who organized and participated in the recent nationwide barnstorming tour on behalf of the COMPO-sponsored drive, From left: Ned E. Depinet, RKO Radio president and COMPO chieftain; S. J. Briskin, Hollywood coordinator; Robert J. O'Donnell, national campaign director.


A HEART-WARMING SHORT SUBJECT ABOUT
THE HOLY LAND, PAST, PRESENT AND FUTURE
The MAGNETIC TIDE
COLOR BY
CINECOLOR
Winner of
Boston Film Festival's
Merit Award—Venice
Film Festival Diploma
SILVERSTONE
MILDRED BARISH VERMONT

Now When Israel Is
In World's Spotlight

A BIG PLUS FOR YOUR PROGRAM!

UNANIMOUS ACCLAIM!

"'The Magnetic Tide' brings the message that all men of good will are eager to help solve the problems of homeless children."
—Mrs. Samuel W. Halprin
National President of Hadassah

"The film offers a thrilling chapter in our study of contemporary society."
—Peter Sammartino,
President Farleigh Dickenson College

"Here is a picture for all faiths. Overflows with human interest."
—Dr. Jay Wright, National
Conference of Christians and Jews

"The twenty minutes of this film give one a spiritual experience the effects of which may well make a difference in your thinking for the rest of your life."
—Palfrey Perkins, Minister,
King's Chapel, Boston

Hadassah groups, Christian organizations and church societies everywhere are waiting to work with you. ***Roll up your sleeves and go to work for your theatre and humanity.***

All proceeds go to CHILDREN OF PALESTINE which was formed by Christian and Jewish people in America.

BOOK "THE MAGNETIC TIDE" NOW —WIN PRESTIGE FOR YOUR THEATRE!

Distributed by Twentieth Century-Fox.

Hollywood Report

(Continued from page 22)

the megaphonist is Lewis D. Collins. It's slated for sepia filming.

PARAMOUNT—With its backlog of completed product at a new high for the year, this studio is in the midst of a slowdown, with only one starter planned for the month by the company itself. Hal Wallis Productions will, however, supply another. The studio-sponsored entry is "Botany Bay," maritime drama to star Alan Ladd, based on a novel by Charles Nordhoff and James Norman Hall. With John Farrow directing and Joseph Sistrom as the producer, "Bay" is localed in Australia in the 1790s. Wallis will gun "Come Back, Little Sheba," based on the Broadway stage success by William Inge, which is scheduled to be megged by Daniel Mann, who piloted the stage version. At this point, however, the cast had not been assembled.

RKO RADIO—Hitting a brisk pace, the Howard Hughes film foundry listed five vehicles to begin camera work. Tony Martin is the title-roler in "Born to Sing," a musical about a nightclub crooner who invades grand opera, which Nat Perrin will produce, but which—at this writing—was sans a director. From the Jerry Wald-Norman Krasna unit will come "Cowpoke," the story of a professional rodeo star, which will star Robert Mitchum under the direction of Nicholas Ray. Also in the sagebrush category are two Tim Holt vehicles, "Marshal of the Pecos" and "Desert Passage," due for consecutive filming under the productional guidance of Herman Schlom. And the independent unit, American Pictures Corp., will supply "Sword of Venus," a costumer written and to be produced by Aubrey Wisberg and Jack Pollexfen. For this one the only cast member listed early in the period was Renee DeMarco.

REPUBLIC—Marking the U.S. film debut of the Bernard Brothers, European pantomimists and hoofers, is "Gobs and Gals," a musical comedy, one of four starting subjects for the period on this valley lot. It will be produced by Sidney Picker and megged by R. G. Springsteen. A biography of Stephen Foster, "Song of Youth," is on Producer-Director Allan Dwan's docket, but remained uncast early in the month. The remaining two are westerns. Rex Allen toplines "Border Saddlemates," with Edward J. White producing, William Witney megging, while Allan "Rocky" Lane hits the saddle in "Black Hills Ambush," to be produced and directed by Harry Keller.

20TH CENTURY-FOX—Four new features were awaiting the starting gun here. Slated to begin filming on location in Florida was "Swamp Girl," with Jean Peters, Walter Brennan and Jeffrey Hunter, being directed by Robert Wise for Producer Robert Jacks. Dale Robertson and Anne Baxter co-star in a new version of the western classic by Bret Harte, "Outcasts of Poker Flat," which Julian Blaustein produces and Joseph Newman megs. The topliners in "Deadline, U.S.A.," a suspense drama with a newspaper background, are Humphrey Bogart and Ethel Barrymore; Richard Brooks scripted and will meg the Sol C. Siegel production. On Writer-Producer Charles Brackett's slate was "How High Is Up?", a romantic comedy starring Susan Hayward, which Henry Levin will direct.

UNIVERSAL - INTERNATIONAL — The equines and related quadrupeds are off and running at this valley studio, where two Technicolor sagebrushers and another entry in the series starring "Francis," the "talking mule," constitute the month's three-picture lineup. They are all being produced by Leonard Goldstein. The tinters are "Untamed," starring Shelley Winters and Scott Brady, and "Claim Jumpers," with Audie Murphy, and each of which lacked a megaphonist early in the period. "Francis Goes to West Point" stars and will be directed by, respectively, Donald O'Connor and Arthur Lubin, with Chill Wills again supplying the "voice" for Francis.

WARNER BROS.—The five-picture schedule planned by this Burbank studio for the month was characterized, early in the period, by one common deficiency. With one exception, they lacked casts and directors. On one, "The Will Rogers Story," the megaphonist assigned is Michael Curtiz, but the Robert Arthur production still was minus a title-roler. Also on deck: "The Big League," a biography of the baseball immortal, Grover Cleveland Alexander, to be produced by Bryan Foy; "Four Chaplains," a World War II drama, being readied by Producer Louis F. Edelman, who is also preparing a historical western, "Springfield Rifle," and "Darby's Rangers," a story of commando raids in the European theatre in the last war, which Rudi Fehr will produce.

NAUSEATED ?

BY THE SIGHT OF MONEY?

Then for gosh sakes don't play

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

DIRECTOR ABROAD — David Butler, who completed the direction of "Where's Charley?" at Elstree Studios, London, for Warner Bros., boards a plane at Northhold airport with Mrs. Butler, to fly to Paris prior to returning to New York. Ray Bolger stars in his original role in "Where's Charley?"

Henreid to Produce Two For Lippert in 1952

Prior to planing out for London, where he is to costar with Lizabeth Scott in "The Stolen Face," Paul Henreid inked a new pact with Robert L. Lippert to produce and direct two films during 1952 under the banner of H-N Productions, in which he is associated with William and Edward Nassour. Henreid recently completed his first H-N production, "For Men Only," in which he starred, produced and directed. It is for Lippert release.

First of the pair to be made next year will be "Ring Around Saturn," from an original screenplay by Paul Rader. Henreid will not appear in this one, but will star in "The Black Grandee," an early-California adventure opus by Johnston McCulley.

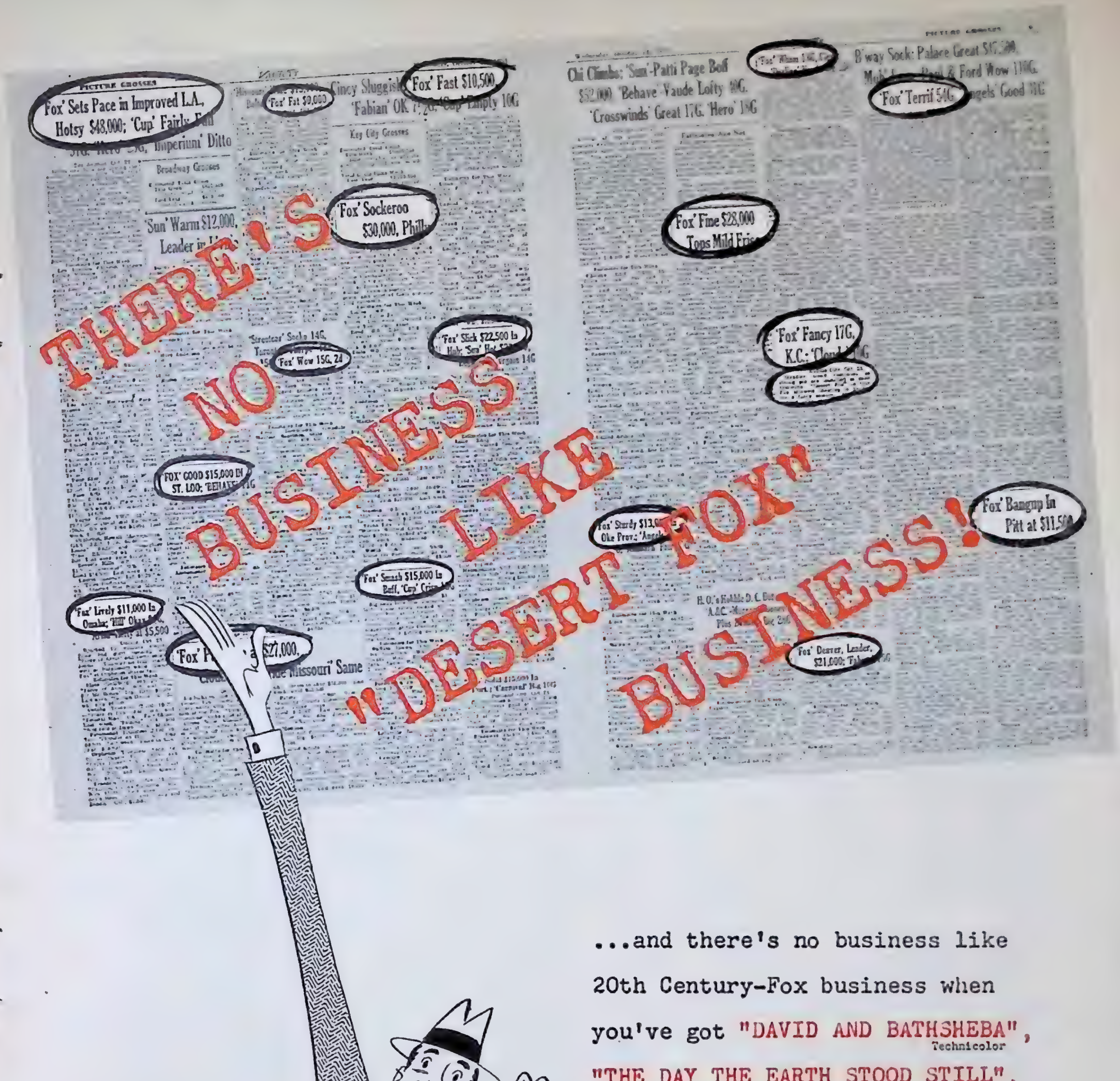
"The Stolen Face" is a cooperative venture between Lippert and Exclusive Films of England.

MGM Purchases Two Stories; 20th-Fox Acquires Comedy

Leo the Lion embarked on something of a story-buying spree by acquiring the film rights to two properties. "On My Honor," an original by Guy Trosper dealing with the Boy Scouts, will be produced by Nicholas Nayfack, with Trosper developing the screenplay, while Stephen Ames drew the production reins on "A Steak for Connie," a comedy by Max Shulman and Herman Wouk . . . To 20th Century-Fox went another comedy, "Never Too Young," by George W. George and George Slavin. It was added to Producer Frank P. Rosenberg's agenda.

Ethel Barrymore to Co-Star With Humphrey Bogart

Among morsels of casting news, perhaps the most off-beat was the teaming of Ethel Barrymore and Humphrey Bogart in 20th Century-Fox's upcoming "Deadline, U.S.A." . . . Producer Lindsley Parsons lined up George Tobias, Virginia Grey and Anthony Caruso to support Wayne Morris in his new oater, "Starlight Canyon," being made for Monogram release . . . Femme lead in Universal-International's World War II opus, "Red Ball Express," is Susan Cabot . . . Tony Martin will be the title-roler in RKO Radio's new musical, "Born to Sing."



PICTURE GROSSES

'Fox' Sets Pace in Improved L.A.,
Hotsy $48,000; 'Cup' Fairly Full

'Imperium' Ditto

Broadway Grosses

'Sun' Warm $12,000,
Leader in

VARIETY

'Fox' Fat $9,000

Cincy Sluggish; 'Fox' Fast $10,500,
'Fabian' OK

Key City Grosses

'Fox' Sockeroo
$30,000, Philly

'Streetcar' Socko 14G,

'Fox' Wow 15G, 2d

'Fox' Slick $22,500 In
Hub; 'Sea' Hot

'FOX' GOOD $15,000 IN
ST. LOO; 'BEHAVE'

'Fox' Smash $15,000 In
Buff, 'Cup' Crisp

'Fox' Lively $11,000 In
Omaha; 'Hill' Okay

'Fox' $27,000,

'Missouri' Same

Chi Climbs: 'Sun'-Patti Page Boff
$52,000; 'Behave'-Vaude Lofty 40G;
'Crosswinds' Great 17G, 'Hero' 18G

'Fox' Fine $28,000
Tops Mild Frisco

B'way Sock: Palace Great

& Ford Wow 110G;

'Fox' Terrif 54G

'Angels' Good

'Fox' Fancy 17G,
K.C.; 'Cloud'

'Fox' Sturdy $13,
Oke Prov.; 'Angels'

'Fox' Bangup In
Pitt at $11,500

'Fox' Denver, Leader,
$21,000; 'Take'

...and there's no business like
20th Century-Fox business when
you've got "DAVID AND BATHSHEBA" Technicolor,
"THE DAY THE EARTH STOOD STILL",
"ANNE OF THE INDIES" Technicolor, "MEET ME
AFTER THE SHOW" Technicolor, "PEOPLE WILL
TALK", "TAKE CARE OF MY LITTLE
GIRL" Technicolor, "I'LL NEVER FORGET YOU" Technicolor.

The Crowds Are Back Thanks to 20th Century-Fox!

Shea Circuit to Install TV in Major Spots

CLEVELAND—The Shea circuit believes in a "happy combination of movies and television" and will install TV systems in all major situations, E. C. Grainger, general manager, told a regional meeting of circuit managers here this week.

The circuit is to put on special business-getting campaigns for the holiday season. Showmanship will be on the individual managerial level "where knowledge of local conditions can do the best job," Grainger said. This is the first time the circuit has conducted regional meetings, and just ahead of the holiday season. The reason for this shift is to gear campaigns for the big upcoming holiday pictures for maximum grosses.

Grainger again reiterated his opposition to increased admissions for specified product, but said that the circuit nevertheless has no choice but to go along with the policies.

Home office executives at the meeting here were G. J. Shea, M. A. Shea, A. J. Grainger, R. E. Smith, C. J. Lawlor and Frank King. Managers attending included Dale Tysinger, Ashtabula; Jack Hines, Youngstown; Robert W. Rhodes, Akron; Bob Limbaugh, Conneaut; Ray McNeilly, Geneva; Harold Snyder, New Philadelphia; Clayton Gillam, Dover.

Bernhard Film Retitled

NEW YORK—The final title for the Joseph Bernhard production, formerly known as "East Is East," is "Japanese War Bride." The film will be released by 20th Century-Fox. It was directed by King Vidor and stars Don Taylor and Shirley Yamaguchi.

FALLEN ARCHES ?

That's tough! 'cause you'll have to hire someone else to carry the heavy dough —when you play

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

Spearheads

By IVAN SPEAR

SIGNIFICANT of a trend—both a welcome and a necessary one—in the operation of motion picture theatres was the advance ballyhoo accorded the recent introduction to the public of the "beautiful refashioned" Village Theatre, Westwood, one of the bigger and more important outlying showcases of Fox West Coast, the southland's largest circuit.

The refurbished Village was debuted with a gala invitational premiere, to which event FWC devoted larger-than-usual advertisements in the newspapers of Los Angeles and environs. Only a comparatively small portion of the space concerned itself with the long and impressive list of top stars who were to make personal appearances at the theatre; and no mention whatsoever was made of the feature set for the premiere, 20th Century-Fox's "The Desert Fox." The major part of the advertising stressed the physical improvements that had been made at the Village, with emphasis on new lighting, new drapes, new marquee lighting, new tower lighting, new television tower, new interior decorations, new screen, new ornamental proscenium arch, new chairs, new sound and projection.

From which it becomes obvious that theatremen are beginning to practice what long has been preached by the more farsighted and successful among them, to wit, that several changes in attitude and modus operandi are cryingly needed in the drive to rebuild to their former profitable levels public confidence in and patronage of motion pictures.

A trio of such changes heads the list. First, the necessity for better films, to which count Hollywood during recent months has been contributing admirably; secondly, the requirement of a return to the more intensive and colorful showmanship for which the industry was once famous—and the current Movietime U.S.A. campaign is a right step in that direction; and, thirdly—and just as important as the preceding pair—the urgency of vast improvement in and modernization of the physical facets of the nation's theatres, many of which had been permitted to lapse into shabbiness through years of neglect and complacency.

Los Angeles recently played host to the concurrent annual conventions of the Theatre Equipment and Supply Manufacturers Ass'n and the Theatre Equipment Dealers Ass'n. In attendance was virtually everyone engaged in the manufacture and distribution of the countless items that enter into the mechanical operation of movie houses.

To the average individual in the production and/or distribution segments of the trade, a gathering of the men who fabricate and sell theatre equipment might have appeared a bit more prosaic than some of the many industry conventions hosted down through the years by the film capital. Nonetheless, they must be recognized as a group that is destined to play an ever-increasingly important part—along with those who make and sell motion pictures—in filmdom's drive toward the rewinning of its so-called lost audience; and the sooner the operators of theatres recognize that fact, the better off they will be.

→

NAMES IS NAMES DEPARTMENT
(Howard Strickling Division)

"Jesse James, recently elected president of National Ass'n of State Treasurers, was an MGM studio visitor yesterday."

→

From Margaret Ettinger, queen of the free-lance space-snatchers, intelligence that "the northwest corner of Vine and Selma avenue in Hollywood, now occupied by the California bank, will be added to the film city's landmarks by Tanner Motor Tours, it was announced today by C. C. Pearson, vice-president of the bank."

With samples for the visiting firemen, Maggie?

→

Praise Pundit Perry Lieber's RKO Radio drumbeaters informed that "Jerry Wald and Norman Krasna TWA to New York October 27 to attend the world premiere of their initial film . . . 'The Blue Veil,' scheduled for the Criterion, October 26."

Better late than never, boys.

→

From the same source, about the same picture and the same beautiful people, a wishful-thinking tidbit to the effect that the screenplay of the opus may be the first motion picture script to be condensed for publication in the Reader's Digest.

Condensing the veil into a handkerchief.

→

A current example of a potentially new and modest approach to motion picture advertising is the trailer for UA's "The Well," one line of which proclaims:

"Possibly one of the greatest motion pictures ever made."

Which underplayed ballyhoo suggests:

"Almost a supercolossal epic—but not quite."

"This would be a truly fine screen masterpiece—if it were better."

"The movie you positively must see—maybe."

→

The Burbankian blurbery of Alex Evelove broadcasts, "Warner Bros. is planning a campaign to screen 'The Tanks Are Coming' at all major U.S. tank factories as a stimulant to the defense effort."

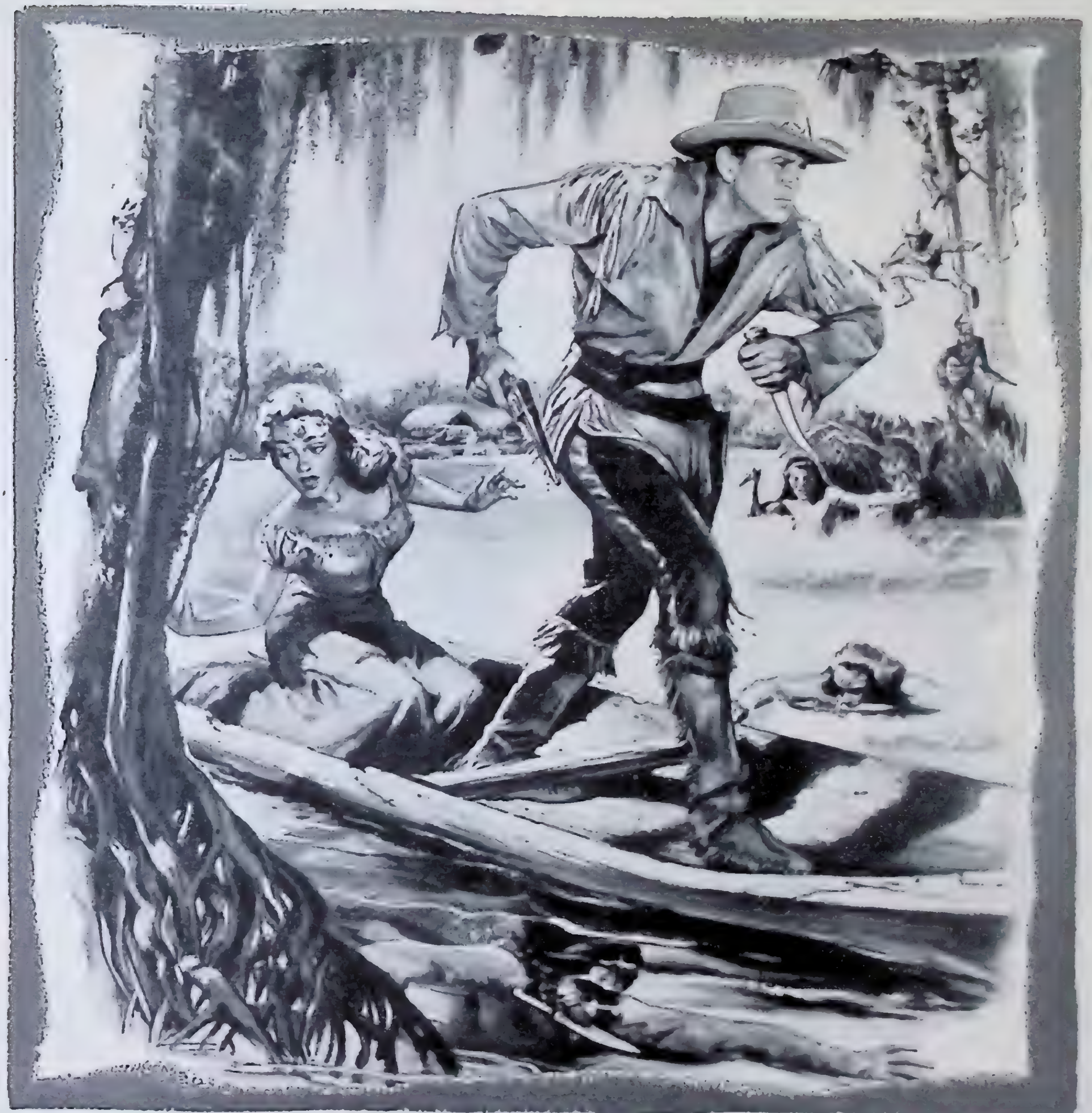
"Come Fill the Cup" from the same film foundry would make it a logical dual bill.

LOOKING FORWARD...GOING FORWARD...WITH WARNER BROS.

LOOKING FORWARD TO

"DISTANT DRUMS"

COLOR BY **TECHNICOLOR**



It's for New Year's! Florida's Everglades jungle-land of 1840 is its locale. And here it was filmed, in places where cameras never penetrated before. Technicolor records all the trackless terror of its bottomless quicksands and man-devouring wild-life to re-create the steaming battlefield of Captain Quincy Wyatt and his swamp-fighters of the savage Seminole Indian War. The role for Gary Cooper! Star-to-be Mari Aldon is the captive beauty.
A United States Pictures production presented by Warner Bros.

It's 'Movietime U.S.A.'—Now and Every Day

An Important Exhibitor Asked

"Will Paramount continue to deliver the kind of big boxoffice attractions it has released in the past few months?"

NOVEMBER

From the great stage success

KIRK DOUGLAS · ELEANOR PARKER · WILLIAM BENDIX
in WILLIAM WYLER'S
Production of SIDNEY KINGSLEY'S

Detective Story

DECEMBER

Large scale outdoor action thrills

EDMOND O'BRIEN
YVONNE DE CARLO
BARRY FITZGERALD
in

Silver City

Color by TECHNICOLOR
Produced by NAT HOLT

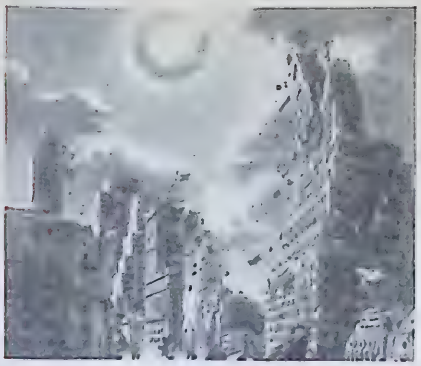
Our Answer Is:

An emphatic yes!

IT'S MOVIETIME, U.S.A.

NOVEMBER

Spectacle never before filmed



When Worlds Collide

Color by TECHNICOLOR
Produced by GEORGE PAL

NOVEMBER

The U. S. Submarine "Tiger Shark" in action off Korea

Submarine Command

starring
WILLIAM HOLDEN · NANCY OLSON
WILLIAM BENDIX · DON TAYLOR

CHRISTMAS

You'll tingle when they tangle in Tangiers

BOB HOPE and
HEDY LAMARR
in

My Favorite Spy

AND EARLY IN '52, BIG ONES LIKE:

HAL WALLIS'
Sailor Beware
starring
DEAN MARTIN & JERRY LEWIS

LEO McCAREY'S
My Son John
starring
HELEN HAYES · ROBERT WALKER
VAN HEFLIN · DEAN JAGGER

PERLBERG-SEATON'S
Aaron Slick From Punkin Crick
Color by Technicolor · starring
ALAN YOUNG · DINAH SHORE · ROBERT MERRILL

WILLIAM WYLER'S
Carrie
starring
LAURENCE OLIVIER
JENNIFER JONES

HAL WALLIS'
Red Mountain
Color by Technicolor · starring
ALAN LADD · LISABETH SCOTT
ARTHUR KENNEDY · JOHN IRELAND

PERLBERG-SEATON'S
Anything Can Happan
starring
JOSE FERRER
KIM HUNTER

In the Paramount Building elevator the other day, an important circuit head met a Paramount sales executive and put just that question to him. The answer was an emphatic "YES!" Paramount's November and December releases alone justify that answer because they possess the grossing potential of pictures such as "A Place in the Sun," "That's My Boy" and "Here Comes the Groom."

Those highly successful attractions, all delivered within a 2-month period, were not a flash-in-the-pan. You can be assured that in almost every similar period between now and the end of 1952, Paramount product, so outstanding in the past few months, will be equaled in number and quality. You can expect increased boxoffice revenue because Paramount's consistently strong product is the result of long range planning and unlimited financial investment.

Chicago Youths, Barred From Seeing 'Place in Sun,' Attack Censor Curb

CHICAGO—Alderman Robert E. Merriam plans to propose to the city council a revision of the age limit in the city ordinance that prohibits persons under 21 from attending adults-only motion pictures. This development followed the printing of a letter from a teenage reader in the Chicago Daily News last week. The letter protested the fact that teenagers are asked to pay adult admission prices, but are often barred from adult pictures.

"I should think 18 would be the right age," Merriam said. "My feelings are that if they're old enough to fight or get married, they're old enough to vote and get into the movies. I would be for two things. I think the theatres should offer an intermediary price and I think the adult age should be lowered to 18. I'll study the ordinance and bring it up to the city council."

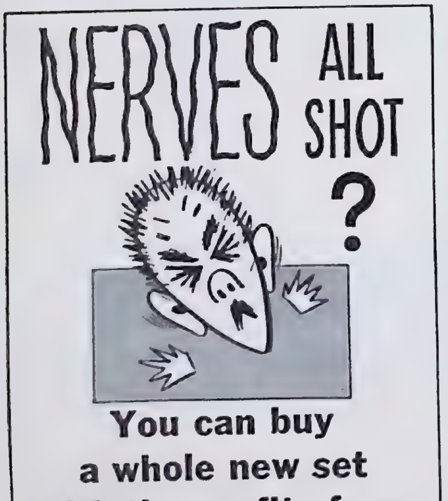
"A board of censors determines whether a picture shall be limited to adults only. The board so decided on 'A Place in the Sun,' based on Theodore Dreiser's 'An American Tragedy,' which is playing the Chicago Theatre. It is our opinion that this picture should be seen by every youth over 15. The picture depicts the tragedy of three young people and their families as a result of the one couple's indiscretion. It brings nothing but misery and heartbreak to all concerned.

"Teenagers know sex exists. They face its temptations. It's important to them as well as to society how that temptation is met."

"As Daily News critic Sam Lesner says, 'The problem that faces the confused young man and the romantically disillusioned girl is rooted in the tragedy that can befall all young people.

"The moral strength of 'A Place in the Sun' should not be denied young people because censorship puts an arbitrary age limit on who is an adult.

"Teenagers won't learn anything new about sex in the picture. Teenagers will see what tragedy it can bring."


NERVES ALL SHOT ?
You can buy a whole new set with the profits from
UNIVERSAL-INTERNATIONAL'S
WEEK-END WITH FATHER
The Week End that Shook the World ...with LAUGHTER!

Ohio Censor Board Delays 'Well' in Cincinnati

CINCINNATI—The United Artists release, "The Well," Harry Popkin production, is being held up by the Ohio Censor board. It was to have opened in the RKO Palace on Wednesday (31), but opening date has now been indefinitely postponed.

One of the local motion picture critics writes as follows: "The picture traces a story of mob reactions. A small town is stirred up to race riots and lynch action against a suspected child kidnaper and molester. Circumstances force the would-be lynchers and rioters to join together to help the "molester" rescue the child from an abandoned well into which she had fallen and become trapped. What could be censorable in the story I wouldn't know after seeing the picture at a preview last week."

Chicago Garrick to Reopen; May Become TV Studio

CHICAGO—The Garrick Theatre, famous old Loop theatre on Randolph street which was closed more than a year ago, will be reopened in a few months and possibly as a television studio, it is said here. Contracts were signed last month to replace the wooden floor with a concrete one and the 1,380-seat house also will be redecorated. The work is expected to be finished late in January or early in February.

A decision will be reached before this time by Balaban & Katz, which owns the Garrick and also station WBKB, whether to resume as a motion picture theatre or turn the theatre over to the television station to use as an audience TV studio.

Columbia Declares 50-Cent Common Stock Dividend

NEW YORK—A dividend of 50 cents on Columbia Pictures Corp. common stock and voting trust certificates for common stock was declared at a meeting of directors Monday (29). It is payable November 28 to stockholders of record November 14.

A 2½ per cent stock dividend on common stock and voting trust certificates for common stock will be payable December 28 to stockholders of record November 15. Where fractional shares of common stock are due, cash will be paid.

November 9, 1950, the company paid 50 cents plus an extra of 25 cents. This was the only payment that year.

Theatre in 1,700-Town Starts Art Film Club

NEW LONDON, OHIO—The Karolyn Theatre, under the direction of J. O. Guthrie, owner, and Charles Meyer, manager, is one of the first theatres located in a small town (1,700) to introduce an Art night as a regular feature of its weekly schedule. Although New London is strictly an Abbott and Costello town, the theatre heads feel confident that, given an opportunity, the people of New London and the surrounding area will support the more artistic pictures.

To introduce the new policy, Manager Meyer has circularized his entire area with a letter of explanation, setting forth that every week Thursday night will be known as Classic night. Two shows will be presented, at 7 and 9 p. m. The letter lists the coming Classic night attractions, their playdates, stars and a classification type of the program.

Enclosed in the letter is a season ticket card, listing 12 shows for the reduced rate of $5. The season ticket is transferable at all times so that if the ticket owner cannot attend one or more Classic night shows, he may turn it over to anyone else. It is suggested in the circular that Classic night season tickets make excellent gifts.

The 12 Classic night programs listed are "Trio," November 1; "The Mudlark" (8), "Of Men and Music" (15), "City Lights" (29), "Pinky," December 6; "Blanche Fury" (13), "Fabiola" (20), "Oliver Twist" (27), "Harvey," January 3; "Tight Little Island" (10), "Kind Lady" (17), and "Bitter Rice" (24).

E. R. Ruben Praises Group On COMPO Midwest Tour

NEW YORK—The Council of Motion Picture Organizations has received a letter from E. R. Ruben, Movietime U.S.A. chairman for the Minnesota-North Dakota-South Dakota-western Wisconsin area, praising the personalities assigned to the tour there. He wrote:

"Headed by Robert and Mrs. Young and including Marta Toren, Gig Young, Dorothy Patrick, Ann Doran, Don McGuire, Irwin Gielgud and Al Lewin, the troupe was out of this world. What a grand group of people! In spite of the rigor and strain of the trip, they were at all times most gracious, affable and considerate.

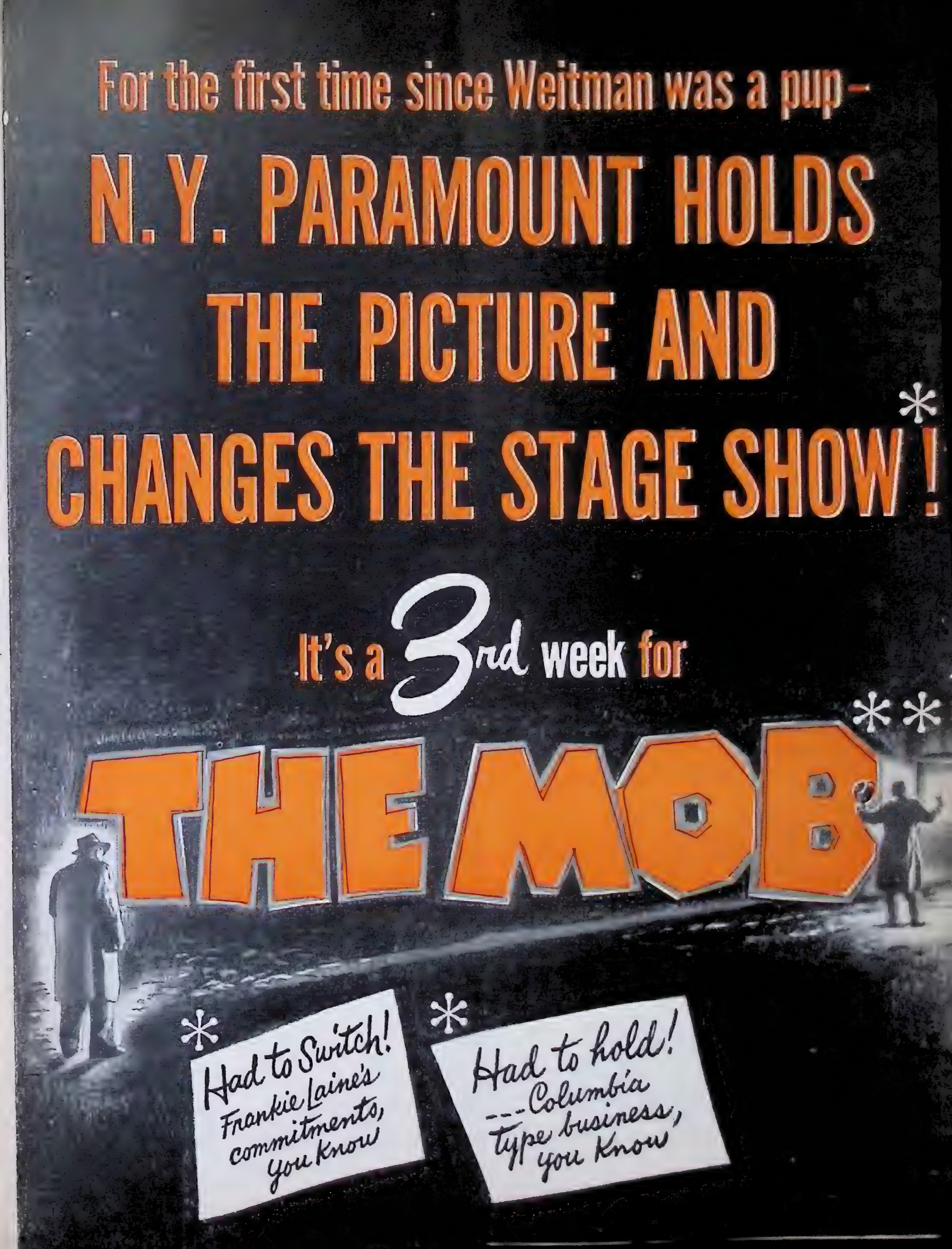
"Just out to do a big job for Movietime U.S.A. And what a job they did! Wherever they went, whomever they met, they at all times gave a performance that would justify an Oscar for every one of them. If they are Hollywood, we take off our hats to them—the greatest stimulant to our industry that anyone could devise.

"Our entire committee is most grateful and appreciative of COMPO's efforts. The industry owes an unparalleled vote of thanks for this great undertaking."

New Filmack Singing Reel

CHICAGO—A new "Auld Lang Syne" singing reel animated with the bouncing ball novelty has just been completed in Hollywood by Dave Fleischer for Filmack Trailers.

Irving Mack, Filmack head, says the new singing reel is designed for New Year's eve midnight shows as well as other anniversary events. It will be available after November 5.



For the first time since Weitman was a pup–

N. Y. PARAMOUNT HOLDS THE PICTURE AND CHANGES THE STAGE SHOW*!

It's a 3rd week for

THE MOB**

* Had to Switch! Frankie Laine's commitments, you know

* Had to hold! ---Columbia type business, you know

Big-Screen TV Bows At Kaycee Ashland

KANSAS CITY—This city's first big-screen television, showing the Big Ten football game between the University of Illinois and the University of Minnesota, bows in at the Ashland Theatre, Commonwealth Theatres house, here Saturday (3).

R. M. Shelton, general manager for the circuit, said this week that arrangements had been made to telecast the game over special telephone wires from Urbana, Ill., site of the Illinois college.

"We can't make any money on it," Shelton said, "but we decided to try out the big-screen TV and see just how it goes over."

As for the money angle, Shelton said that wire service for the game from Urbana to the Ashland would cost $1,200. It cost $35,000 to have the big-screen TV unit installed at the theatre, there were extra costs for booking the game and the circuit must give the Big Ten conference 22 per cent of the theatre's take on the telecast.

The Ashland seats 1,200 persons and admission for the telecast will be $2, plus tax.

Review Board Rates Three

NEW YORK—Two pictures for the family and one for mature audiences are recommended by the National Board of Review in its October 27 weekly guide to motion pictures. The family films are "Golden Girl" (20th-Fox) and "The Basketball Fix" (Realart). The other is "Two-Dollar Bettor" (Realart).

SAVE YOUR HAIR!
STOP WORRYING ABOUT MONEY! PLAY
UNIVERSAL-INTERNATIONAL'S
WEEK-END WITH FATHER
The Week End that Shook the World ...with LAUGHTER!

Of 17 NPA Hardship Pleas, Only 7 Granted Permits

WASHINGTON—The National Production Authority on Monday (28) made public the final list of actions on construction applications for the fourth 1951 quarter, and 17 theatre cases were listed. Six applications for permission to build theatres were denied, three of these being drive-ins and one an outdoor theatre. Seven were given approvals, five of these drive-ins, because it was not necessary to allocate controlled materials. Four, all drive-ins, were declared exempt from the M-4A ban on amusement construction.

No theatres were given allocations of the controlled metals. NPA said that applications denied for the fourth 1951 quarter could be submitted for a later quarter. The actions on theatres follow:

Approved: Max Zallen, Oxford, Me., drive-in, $44,550; L. E. Jones, Mount Airy, Md., drive-in, $10,300; Bennings, Drive-ins, Capitol Heights, Md., drive-in, $17,900; Jack L. Jackson, Buchman, Va., drive-in, $12,700; Crescent Amusement, Nashville, Tenn., theatre, $903,111; Ray M. Warfield, Sioux City, Iowa, drive-in, $22,900; Gilroy Theatre Co., Gilroy, Calif., theatre, $18,000.

Exempt: J. H. McClellan, Lovingston, Va., drive-in, $12,100; Angelo Monolo, Pompano Beach, Fla., drive-in, $4,300; Arthur Brungraher, Green Bay, Wis., drive-in, $20,000; George B. Elam, Winnsboro, La., drive-in, $23,385.

Denied: Bowl Outdoor Theatre, West Haven, Conn., outdoor theatre, $26,000; Peninsula Amusement, Prince Georges County, Md., drive-in, $34,396; L. N. Hynes, Nettleton, Ark., drive-in, amount not given; J. N. Brown, Levingston, Tex., drive-in, $14,300; Intermountain Supply, Tooele, Utah, theatre and stores, $168,-430; M. W. Lathrop, Oakdale, Calif., theatre, $6,370.

Book Review

SHOW BIZ: From Vaude to Video, by Abel Green and Joe Laurie jr. Published by Henry Holt & Co., New York. 613 pages. Price $5.

Show business and show people have colorful appeals to people in all walks of life. So a tracing of the history of show business over the past half century should have a ready-made audience of readers, not the least of which are those people engaged in the business, past or present. This tome by the editor of Variety in association with a former vaudevillian and current radio performer tells its story in an interesting and breezy style, much a sone would expect in a language that reflects the jargon of the stage. This has been described as "Varietyese," which is fitting, since most of the historic data has been gleaned from the files of Variety and, too, since the book is, for a great part, the story of Variety itself.

"Show Biz" is interlaced with anecdotes about famous names of stage, screen, radio and television. It reminisces entertainingly, particularly for those who have been a part of the business for long enough to remember some of the incidents and many of the people that are talked about. That goes for showgoers, as well.

The tracings of historic bits from the beginning of the "flickers" and of their ups and downs in the various transitions that took place up to the present day should find great interest among motion picture people. The nostalgic appeal, in itself, of this and other chapters in the book make it worthwhile.

The novitiate will like the glossary that translates the slang terms of the show trades and the index serves as a cue to who was what and when in show business.

In the Newsreels

Movietone News, No. 87: Bloody Ridge captured in fierce battle; carrier returns men from Korea; a message from General Ridgway; Britain goes to the polls; Ike sees our navy in action; Pakistan mourns slain premier; Pope canonizes three new saints; man spends his life trying to end it all (daredevil story).

News of the Day, No. 217: Rough route in Korea filmed under fire; Korea heroes honored on United Nations day; Argentina's might tribute to Eva Peron; Eisenhower sees NATO fleet maneuvers; the royal tour; American All-Stars meet Japanese Giants.

Paramount News, No. 20: Loyalty day in Argentina; fleet maneuvers in Mediterranean; gale lashes Sicily; slain premier laid to rest; Korea veterans lead UN salute; U.S. officer weds princess; controversial Duke-Oklahoma A&M game.

Universal News, No. 503: UN anniversary; action in Korea; Red Cross building dedicated; slain premier mourned; USS Boxer home from Korea; Danish gymnasts; football—Illinois vs. Washington.

Warner Pathe News, No. 22: Free world hails UN's sixth birthday; Korea—battle of Bloody Ridge; Truman meets with Mossadegh on oil crisis; General Clark family at bedside of wounded son; Peron rally reaches new high in Argentina; Pakistan mourns at funeral of slain premier; U.S. colonel weds Liechtenstein princess; football—Giants vs. Eagles.

●

Movietone News, No. 88: Cease-fire talks on again, hope held for truce; U.S. air heroes return home; New York hails UN war veterans; new atomic battle bomb; Princess pilots Canadian train; bus crash kills seven in California; Paris riots over mass for Petain; football—Princeton against Cornell, Wisconsin against Northwestern, Georgia Tech against Vanderbilt.

News of the Day, No. 218: U.S. explodes first atomic battle bomb; Churchill back as prime minister; Korea truce talks resumed; Korea heroes acclaimed; new thrill for royal pair; Princeton routs Cornell; Wisconsin upsets Northwestern; Capitol honors Gompers; Southern California edges Texas Christian.

Paramount News, No. 21: Britain—Churchill at the helm; India prepares for first general elections; new drama in cease-fire negotiations; 1880 debt settled; football is king; Southern California vs. Texas Christian; Princeton vs. Cornell.

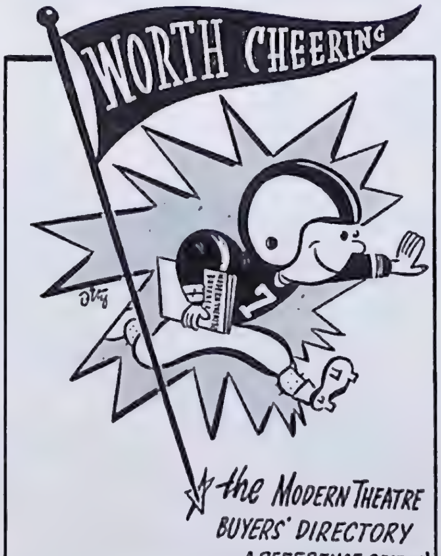
Universal News, No. 504: NATO air exercise; British election; Truman dedicates Gompers Square; blood bank—Hollywood responds to plea for donors; football—USC vs. TCU; Princeton vs. Cornell.

Warner Pathe News, No. 23: Churchill party defeats Labor in British election; Korea—peace talks resumed at Pan Mun Jon; New York—Korea veterans of 19 nations parade in New York; Italy sends Red Cross unit to UN army; Wright Field—U.S. air force shows latest jet bombers; Germany—eight nations stage NATO maneuvers; football—Princeton vs. Cornell, Southern California vs. TCU.

●

Telenews Digest, No. 43B: England—general elections; Korea—Seoul today; Washington—UN day; Portugal—1,000,000 in mass pilgrimage.

Telenews Digest, No. 44A: England—victor and vanquished; England—more troops for mideast; Indo-China—Operation Amande; Canada—royal tour; Germany—motherly monkey; football—"Big Red" shellacked.


WORTH CHEERING
the MODERN THEATRE BUYERS' DIRECTORY and REFERENCE SECTION

USE

STANDEES

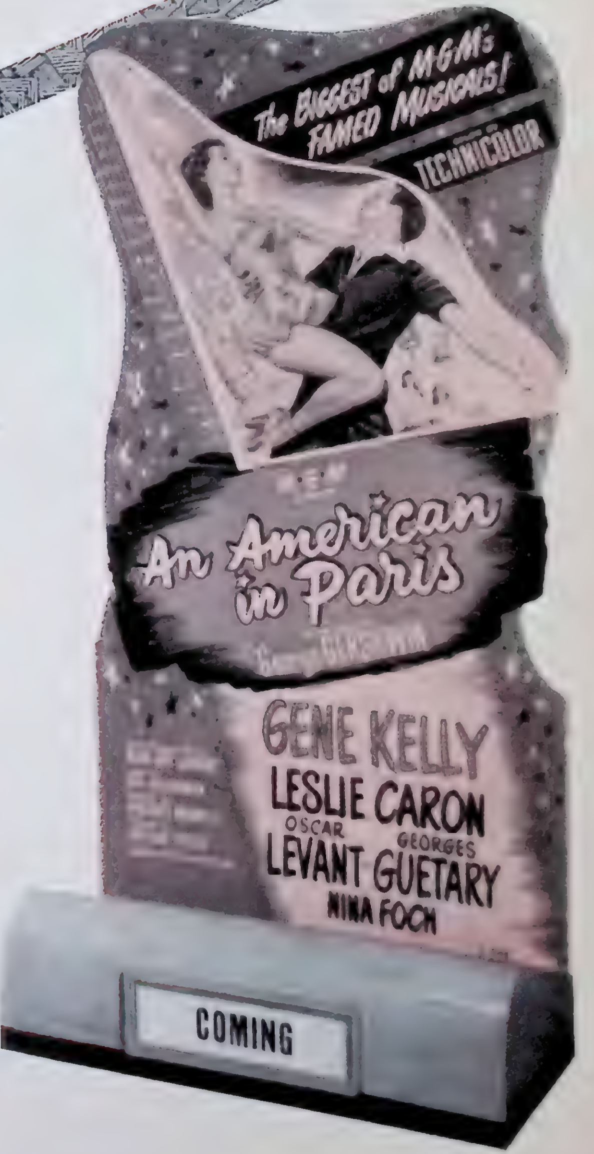
to SELL your
BIG
MOVIETIME, U.S.A.
HITS!

FIVE FEET TALL!

SPLASHED WITH COLOR!

FLUORESCENT LIGHTED BASE!

Ask your NSS salesman about these beautiful, cut-out displays!


The Biggest of M-G-M's Famed Musicals!
TECHNICOLOR
M-G-M
An American in Paris
GENE KELLY
LESLIE CARON
OSCAR LEVANT
GEORGES GUETARY
NINA FOCH
COMING

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

UGLY FAT?

LAUGH IT OFF!

GET MONEY-HAPPY! PLAY

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

RCA Sets Sales Record, But Net Profits Down

NEW YORK — Net profits of the Radio Corp. of America and subsidiaries for the first nine months of 1951 were $18,356,841 compared with $33,384,637 for the corresponding period in 1950, according to David Sarnoff, chairman of the board. After payment of preferred dividends, 1951 common stock earnings were $1.15 a share compared with $2.24 a share in the same period of 1950.

Sales of products and services reached an all-time record volume of $421,281,782 compared with the 1950 volume of $395,741,391. Earnings before 1951 federal income taxes were $37,851,841 compared with $59,332,637 in 1950.

Net profit for the quarter ended Sept. 30, 1951, was $2,653,480 compare with $12,422,994 for 1950. Earnings a share on the common stock for the 1951 quarter amounted to 13 cents compared with 84 cents for the 1950 period.

'Double Dynamite' Is Title Of Jane Russell Film

NEW YORK—"Double Dynamite" is the new title for the RKO release starring Jane Russell, Frank Sinatra and Groucho Marx, which was previously called "It's Only Money."

The picture, which will be released in December, has been booked into the New York Paramount Theatre following three other RKO releases, "Behave Yourself," opening November 7; "Two Tickets to Broadway" and "The Racket."

Theatre Construction, Openings and Sales

CONSTRUCTION:

Crenshaw, Ala.—Lawrence Luverne is building a 350-car drive-in here, to be opened early in November.

Eldon, Mo.—Edwards & Plumlee is building a 500-car drive-in on Highway 54, south of here.

Flagstaff, Ariz.—Construction has been started on a 500-car drive-in five miles east of here, by Northern Arizona Theatres.

Forrest City, Ark.—Work has started on the new Haven Drive-In south of Wynne, Ark., to be completed in November. It is to be operated by the Haven family.

Hughes, Ark.—Construction has started on a new 550-car drive-in by K. H. Kinney & Sons.

Nogales, Ariz.—The Diamos interests have started construction on a new 600-car drive-in five miles north of here.

Springfield, Ill.—A new drive-in is under construction on Highway 66, south of this city.

Victorville, Calif.—Construction has been launched on a new drive-in here by the Western Amusement Co., headed by Ted Jones.

OPENINGS:

New Port Richey, Fla.—A. H. Stevens has opened the new Breeze Drive-In near here. It has a 200-car capacity.

Fernandina, Fla.—Ed Beach has opened a new drive-in here.

Show Low, Ariz.—Rawlings-Nace Theatres has opened the 420-seat Show-Lo, under management of Ira Rawlings, part owner of the new enterprise.

SALES:

Forrest City, Ark.—The Skyway Drive-In Movies has been purchased by the Imperial Theatre Co. from Walter Priddy.

Monmouth, Ill.—Monmouth Theatres has purchased the Bijou Theatre building here.

Sarles, N. D.—The city hall here has been purchased by the local American Legion post and will be converted into a theatre.

Twentynine Palms, Calif.—The Twentynine Palms Theatre here has been purchased by Carlton G. Reed and A. B. Bettinger from its owner and operator, Wendell Bjorkman.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

BURT LANCASTER in
TEN TALL MEN
Color by TECHNICOLOR
with JODY LAWRANCE
Gilbert Roland • Kieron Moore • George Tobias
Screen Play by ROLAND KIBBEE and FRANK DAVIS
Produced by HAROLD HECHT
A NORMA PRODUCTION • Directed by WILLIS GOLDBECK

THE FAMILY SECRET
starring
JOHN DEREK • LEE J. COBB
JODY LAWRANCE
Screen Play by FRANCIS COCKRELL and ANDREW SOLT
A SANTANA PRODUCTION
Produced by ROBERT LORD • Directed by HENRY LEVIN

RANDOLPH SCOTT in
MAN IN THE SADDLE
Color by TECHNICOLOR
with JOAN LESLIE • ELLEN DREW • ALEXANDER KNOX
Richard Rober • John Russell • Alfonso Bedoya
Screen Play by KENNETH GAMET • Based upon the novel by Ernest Haycox
A SCOTT-BROWN PRODUCTION
Produced by HARRY JOE BROWN • Directed by ANDRE DE TOTH

ROBERT CUMMINGS
TERRY MOORE • JEROME COURTLAND
in THE BAREFOOT MAILMAN
in SUPERcineCOLOR
with JOHN RUSSELL • Will Geer
Screen Play by JAMES GUNN and FRANCIS SWANN • Based upon the novel by Theodore Pratt
Produced by ROBERT COHN • Directed by EARL McEVOY

PURPLE HEART DIARY
starring FRANCES LANGFORD
with Judd Holdren • Ben Lessy • Tony Romano
AND G.I.'S ALL OVER THE WORLD
Written for the Screen by WILLIAM SACKHEIM
Based upon the famous syndicated newspaper column
Produced by SAM KATZMAN • Directed by RICHARD QUINE

GENE AUTRY
and CHAMPION
in
VALLEY OF FIRE
with
Gail Davis • Russell Hayden • Christine Larson
and PAT BUTTRAM
Produced by ARMAND SCHAEFER • Directed by JOHN ENGLISH
Written by GERALD GERAGHTY • A GENE AUTRY PRODUCTION

Charles STARRETT • Smiley BURNETTE
in
PECOS RIVER
with JACK MAHONEY
and "Harmonica Bill"
Written by BARRY SHIPMAN • Produced by
COLBERT CLARK • Directed by FRED F. SEARS

The Christmas that starts in the summer!

For some people, the Yuletide season starts around July.

They're the department store buyers of America — and they do their Christmas shopping really *early*. They begin their purchasing months in advance of the Christmas buying spree.

But despite careful buying, December is a wild, unpredictable month. Shelves are quickly emptied. Sell-outs become the rule. Thousands of sales may be lost through simple lack of merchandise.

But these buyers know the answer. To them, a sell-out means one thing—a quick call for more merchandise, via Air Express!

The world's fastest shipping service fills their shelves overnight!

Whether you buy or sell goods, here are the unique advantages you can enjoy with regular use of Air Express:

IT'S FASTEST — Air Express gives the fastest, most complete door-to-door pick-up and delivery service in all cities and principal towns, *at no extra cost.*

IT'S MORE CONVENIENT — One call to Air Express Division of the Railway Express Agency arranges everything.

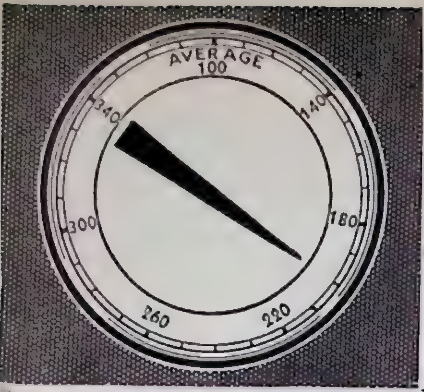
IT'S DEPENDABLE — Air Express provides one-carrier responsibility all the way and gets a *receipt upon delivery.*

IT'S PROFITABLE—Air Express expands profit-making opportunities in distribution and merchandising.

For more facts call Air Express Division of Railway Express Agency.

AIR EXPRESS

GETS THERE FIRST



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Across the Wide Missouri (MGM)	152								110	120	150			95							125
Adventures of Captain Fabian (Rep)					90				125				85	105			105			70	97
Angels in the Outfield (MGM)	175	125	85	135		95		100	125	110	170	90	90	95	110	120	175	170	110	80	120
Bannerline (MGM)					90			100	80			95		95			125				97
Behave Yourself (RKO)	97	95	90	110	100			100			150	140	90				110		95	125	109
Come Fill the Cup (WB)	105		100		70	120						125	95								103
Cyrano de Bergerac (UA)	102		115	200			110		200	100	200	250	100		140	100	165			140	137
Day the Earth Stood Still, The (20th-Fox)	142	135	105	110		150	100		75		140	100	110	90	135	105	110	110	130	125	116
Desert Fox, The (20th-Fox)	118	145	115		130	170			120		125	125	125		135	134	160				133
Eye Witness (UA)		100					90	100	75	100		90	90	100	110	100	105		100		97
Force of Arms (WB)	105	85	95	100	70	120		100	105	100	95	100	100	140	110	100	120	80	100	70	100
G.I. Jane (LP)		90				100				95		85		70		100			100	100	93
Golden Horde, The (U-I)	112	85	90	110	90	120	90	150			90	100	110	80		110	105		140	125	107
Iron Man (U-I)	112	110	95	105	80	130		150	100			120	85		125			110	175	100	114
Kind Lady (MGM)	100	125	75	125	90	100	80	70			100	125	100	90	130	95				100	100
Native Son (Classic Pictures)	105											150	105	140	110		105		90		115
Mark of the Renegade (U-I)	95	85	85	95	90	100		100	85	80		70		95	100	105	115		170	100	98
Mask of the Avenger (Col)	105	90	85	110		115	100	100	110	85		100	85	100	100		95	60			96
Mob, The (Col)	101		95		110			150	90	100	120		100		115		150				113
Molly (Para)		100	100	105			90	60	70	65	95	65	70	80	105	100	220	70	100		93
Mr. Belvedere Rings the Bell (20th-Fox)	136	125	90		100	110	110	125		125	120	90	95	100	110	110	125	85	120	150	113
Mr. Imperium (MGM)			90		90				80	90		100			110					65	89
Never Trust a Gambler (Col)	100			110	95			100	100	100	100	90	85	100	95	100	110				99
New Mexico (UA)	105		100	100	80	140		100			70	100			105		105	140	110		105
Painting the Clouds With Sunshine (WB)	114	110	105		90	110	100	125	80	100	110	100	100	100	115	110	125	90		100	105
Passage West (Para)	100	110	100	100	85	75	85	60	125	100	105	70	90		105	100	130	130	100	110	99
Peking Express (Para)	118	90	105	110	80	75			80	100	95	100	100	90	105	85	80	70	150		96
People Will Talk (20th-Fox)	119	200	95	130	80	120	100	125	120	80	120	140	100	108	170	125	170	90	140	140	124
Place in the Sun, A (Para)	114	150	105	115	150	140	120	160	135	135	150	250	125	160	175	120	165	120	160	125	143
Red Badge of Courage, The (MGM)	97	100			90				100						125		115				105
Rhubarb (Para)	113	120	80	110	100	95	100		85	120		100	100	98	150	105			110	135	108
River, The (UA)		200				200						175	120		125						164
Saturday's Hero (Col)	114	130	90	115	90	125			100	100	100	100	100	100	110	110	110		160	175	113
Secret of Convict Lake, The (20th-Fox)	98	120	100	110		130		125	90	95	105	85	90	85	130	105		75	170	100	107
Streetcar Named Desire, A (WB)		185										150		140	175		222	250	200		189
Strip, The (MGM)	115	90	85	100	110				100	100	100	90	85				115			70	97
Tall Target, The (MGM)				100	90			100	100				90	100	100		100		100		98
Texas Carnival (MGM)		135		105	120	90	100		125	115	160	110	95	170	100						119
Three Steps North (UA)		100			100				80	100		65			98				100		92
Thunder on the Hill (U-I)	97	120	95					125				75		100	105	95	105		175	80	106
Warpath (Para)	106	85		105	85	75		100	100	70		110	105	100		95	105		100	125	98

TOP HITS
—— OF ——
THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. The River (UA)
   - Cleveland 200
   - Los Angeles 175
2. A Streetcar Named Desire (WB)
   - Boston 185
   - New Haven 140
3. The Desert Fox (20th-Fox)
   - Cleveland 170
   - Philadelphia 160
4. Texas Carnival (MGM)
   - New Haven 170
   - Kansas City 160
5. Across the Wide Missouri (MGM)
   - Baltimore 152
6. A Place in the Sun (Para)
   - Boston 150
   - Indianapolis 135

CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE Showmandiser SECTION

PRACTICAL IDEAS [illegible]

Interlude . . .

Fred Leavens, manager of the Elmdale Theatre in Ottawa, Ont., recently introduced a gimmick which he calls Intermission Interlude and which he reports does terrific business each time he uses it. Briefly, he hires a group of musicians or entertainers who do a ten-minute stage bit between the evening shows in place of recorded music.

The idea will not work in the big cities in this country where restrictive union and local fire department regulations, rules and laws must be complied with. In many small communities, it might work beneficially for theatremen in two ways—the entertainment, if good, would be a diversion, and the exhibitor could use this entertainment to promote coming shows having a musical theme. A hillbilly band did a smart job of stimulating word-of-mouth publicity for "Comin' Round the Mountain" a week before the picture opened at the Elmwood.

In Ottawa, it is inexpensive to put this type of entertainment on the Elmdale stage. Leavens reports the cost averages $30 to $40 a week. By his estimate, figuring the current 50-cent admission, if he gets 100 extra patrons he is off the nut with a profit, and he believes he gets considerably more than that number each week. The quality of the entertainment is good, he claims, mainly because he has been able to get performers who are conscious of the publicity they get in the deal.

In many small communities in this country, exhibitors could no doubt recruit talented performers from music schools, and even the appearance of the high school orchestra would attract extra patronage. No doubt this type of entertainment could also be promoted at no cost.

• • •

Last week we attended the invitational opening of the beautiful new Lee Theatre at Fort Lee, N. J. The first tieup made by Bill Sorenson, manager of the Lee, is with the police department. Hoodlums and vandals will get short shrift. A phone call from the theatre, and the cops will rush to the premises from down the street, to preserve order and the theatre's "new look."

—*Chester Friedman*

Robot Man, Balloons and Ballyhoo Raise Big Noise for 'The Earth'

The citizens of Lexington, Ky., had a good preview of what the future might hold in store when scientists get around to interplanetary transportation when John Hutchings, manager of the local Ben Ali Theatre, moved his campaign for "The Day the Earth Stood Still" into high gear.

Thrill signs, a mechanical robot, balloons suspended over buildings and many other effective devices helped to stir up interest in the picture and results at the boxoffice were commensurate with Hutchings' showmanship.

24-SHEETS OUT FAR AHEAD

Twenty-four-sheet cutouts with dramatic illustrations were placed against the lobby walls many weeks in advance. Signs and litho illustrations were displayed in stores, containing provocative catch copy, like "Where Will You Go . . . Run . . . Ride." Stores tied in with window displays merchandising, toys, clothing, etc., for the future and gave the theatre attraction top billing.

Large signal balloons were inflated and anchored to low buildings with the picture title and theatre dates plainly visible from the sidewalk level. A local tinsmith constructed a robot costume which was worn by a theatre employe who traveled the heavily trafficked thoroughfares with a sign.

Hutchings obtained a quantity of die-cut masks with picture imprint and had the "robot man" distribute them at schools. The use of a huge searchlight was promoted and the light mounted on a flat truck where its high intensity beam searched the skies nightly for a trace of the "space-ship."

Radio station WKLX queried people on the picture during the Man on the Street broadcast each day and presented theatre tickets to those who were interviewed. The picture was plugged several times gratis on each show.

APPEARS AT GRID GAMES

At college football games, the robot man appeared with signs announcing the playdates. One hundred window cards were distributed to stores in Lexington and the neighboring communities, and a stepped-up ad and radio campaign helped to arouse further interest in the picture.

Morris Rosenthal, manager of the Poli at New Haven, Conn., also used a robot man to ballyhoo the picture. Garbed in a homemade space suit, the robot made appearances at the main entrance to Yale bowl before and after the Navy-Eli football game and toured the downtown streets with a sign heralding the Poli attraction.

CENTRAL
AIRCO
WELDING SUPPLIES

The robot man and one of the anchored balloons used in "The Day the Earth Stood Still" promotion at Lexington, Ky.

Window cards were placed in 100 locations; tabloid circulars were distributed in homes, office buildings and to pedestrians, and robot masks were given to children at neighborhood schools.

Rosenthal screened the picture for the press and civil defense officials, with resulting news breaks. All defense workers and volunteers were urged to see the film in a directory issued by the state defense director.

Sidewalk stencils were painted at principal intersections and near parking lots. Pay envelopes issued by factories and war plants in the city were imprinted with picture and theatre copy. Thousands of bookmarks were distributed through library branches, book stores and as inserts in magazines by newsdealers.

Science teachers at Yale and trade schools were contacted and announcements were made in classrooms and via bulletin board notices. Menu cards were imprinted with picture copy and theatre playdates at leading restaurants and soda fountains

In the theatre lobby, advance interest was stimulated through a giant robot cutout with flashing eyes, while a sound effect record attracted the audio senses. A flash front was constructed for current ballyhoo.

Drive-In Promotions Embrace Movietime, Goodwill Ideas

Robert Tuttle, manager of the Sky Drive-In in Adrian, Mich., recently completed several effective tieups to stimulate extra attendance, to promote Movietime U.S.A., and help the United fund campaign.

Free gasoline tickets distributed to theatre patrons in cold weather has been an inducement in getting higher attendance figures. Patrons turn in their ticket stubs at the concession stand for coupons which are redeemable at a nearby gas station. The theatre pays wholesale price for the gasoline.

A mystery-ticket gimmick offers patrons an opportunity to win $50 in prizes. Through a trailer, Tuttle announces that "sometime between tonight and the close of our season, one of our patrons will buy a mystery ticket." Copy then goes on to explain that patrons should retain their ticket stubs and check to see which one rates the prizes."

As a contribution to the United fund campaign, a double-feature program consisting of Abbott and Costello films was advertised as a bargain benefit. Admission was established at $1.20 a car, with 25 per cent of net proceeds being donated to the United fund. Press and radio carried announcements of the benefit which brought out above-average attendance.

To stimulate interest in Movietime U.S.A., balloons with imprint were distributed to children and a valance was displayed in the concession area. In addition, the theatre used a stock trailer, and bumper cards were given to all theatre patrons.

Testing audience reaction to live talent, and as an indicator for next summer's policy, Tuttle booked the Ace-Hi Ranch Boys for an in-person stage show on the roof of the concession stand. The group is heard regularly over the local radio station, and their appearance at the drive-in was well plugged by the station. A trailer and newspaper advertising helped to attract a sufficient number of early arrivals to see the stage show, confirming the fact that drive-in patrons do like stage entertainment along with the film program.

Kiwanis Club Cooperates On National Kids' Week

Clarence Cropper, manager of the Van Wert (Ohio) Theatre, had the local Kiwanis club sponsor a recent free free show in conjunction with National Kids week. The theatre program consisted of a western feature and three cartoons. The Kiwanis rented the theatre and distributed free admission tickets through member businessmen.

Cropper promoted a football rally during the week prior to the homecoming game which aroused wide interest and brought extra patronage to the theatre.

Builds Lobby Peepbox

Fox "Pickup" at the Mohawk Theatre, Amsterdam, N. Y., Manager Ray Boyea displayed a peepbox in the lobby with copy, "You can pick up this girl but you won't if you know what's good for you." Inside the display was an illuminated photograph of Beverly Michaels.

NUGGETS

To stimulate word-of-mouth publicity for "Angels in the Outfield," all employes of the Warfield Theatre, San Francisco, were decked out in sweatshirts and baseball caps two weeks prior to opening. Badges on the sweatshirts carried provocative copy.

Fred Barthel, manager of the Margie Grand in Harlan, Ky., placed a large double-faced sign atop an employe's car and had it driven about the surrounding coal camps to ballyhoo "Flying Leathernecks." A portable public address system, was used to make audible announcements to the miners. A window display tieing in the marine recruiting drive also helped to attract attention to the theatre playdates.

R. E. Agle, greneral manager for the Appalachian Theatres, Boone, N. C., reports that Penny Edwards, Hollywood starlet, took the local movie fans by storm when she appeared in conjunction with Movietime U.S.A. Agle appeared on a radio program with the popular screen actress at Statesville. Following the enthusiastic reception she received and because of her general willingness to cooperate, the Appalachian theatres are set to "plug the daylights out of her pictures."

Clever Program Stunt

To stimulate extra interest in his weekly house program, Herman Jenkins, manager of the Crisp Theatre, Cordele, Ga., publishes a picture of an oldtime film star on the front cover each week. Patrons are asked to identify the star by name. The first 20 sending in the correct response receive a theatre pass. Jenkins reports the older people are taking as much interest in the contest as the younger ones.

Horror Fans Attend Six Days and Obtain Seventh-Day Pass

A seven-day schedule of horror films with two different pictures programmed for the entire week gave RKO Grand in Chicago above average grosses. The program was changed daily, showing on successive combinations two Frankenstein films, two "mummy" films, two Dracula films, two Invisible Man pictures, etc.

Manager Matt Plunkett used a novel bonus idea to encourage patrons to attend each show throughout the week. He made up heralds in the form of punch-cards, listing the days of the week. Each day, patron cards were punched by the doorman, and those attending the first six days were entitled to see the final program on the seventh day as a guest of the management.

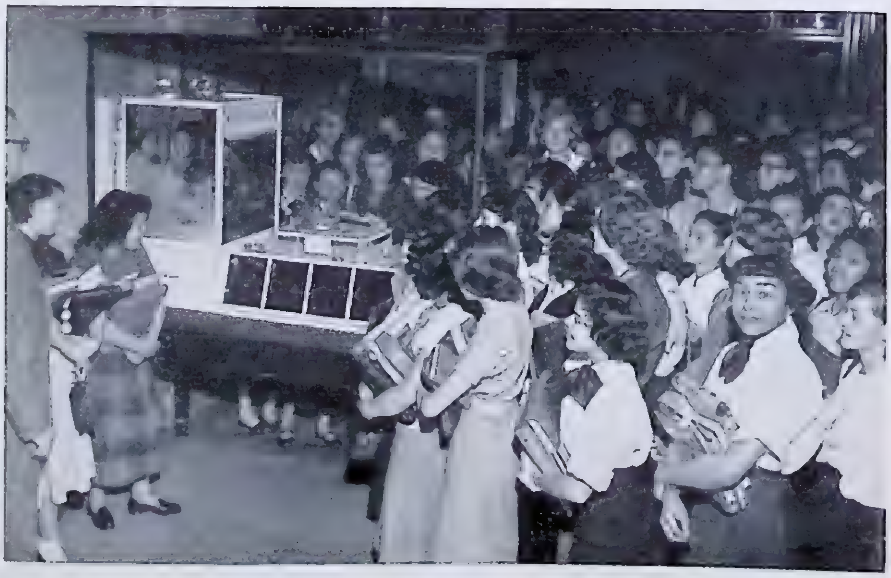
A hidden amplifier on the theatre marquee emitted the recording of a woman's terrifying scream every few seconds. Marquee copy attracted folks with the catchline, "Can you take it? Seven days of thrills. Two horrific shockers changed every day."

Theatre ads cautioned the public to "look out for monsters . . . all the horror men of the screen together in seven days of horror, etc., etc."

According to Ansel Winston, district manager for RKO Theatres in Chicago, women patrons outnumbered the men throughout the week.

For 'Francis Goes to Races'

Clarke Gurley, manager of the Martin Theatre, Bainbridge, Ga., offered free admission to any person who attended the show using a mule for transportation. An ad appeared in the local paper the day before opening, announcing the free offer.



Educational exhibit on "Quo Vadis" is the center of students' attention at Julia Richmond High school in New York. The city superintendent of schools and the director of school museum projects are sponsoring the display which will be exhibited in secondary schools. Ancient Roman jewelry and production scenes from "Quo Vadis" are contained in the enclosed case. The film is scheduled for a simultaneous world premiere at the Capitol and Astor theatres on Broadway during November.

Benefits From Tieup Aid 'The Clouds' and Community Chest

The outstanding feature of Manager Ted Davidson's campaign for "Painting the Clouds With Sunshine" at the Ohio Theatre was a tie-in with the current Community Chest fund-raising drive in Lima, Ohio.

Davidson, who served on the publicity committee for the Community Chest, proposed that a Red Feather girl appear at busy intersections and query passersby with the question, "Can you give me the names of three agencies which the Community Chest helps to support?" Those who answered correctly received free guest tickets to see "Painting the Clouds With Sunshine" at the Ohio Theatre. This tieup received full newspaper and radio coverage and spurred interest in the picture playdates.

The record department of Hart Jewelers ran a three-column display ad advertising albums and the theatre attraction and playdates.

Davidson tied in with the Luggage shop during its fifth anniversary sale and promoted a contest offering $5,000 in prizes to winners. The contest embraced a guessing gimmick, with two pieces of luggage displayed at the theatre and at the store. Inside the luggage were reels of film taken from "Painting the Clouds With Sunshine." Entry blanks were supplied, inviting the public to estimate the footage of the film. The one coming closest to the exact figure was adjudged the winner. Top prize in the contest was an all-expense-paid trip to New York and a set of matched luggage. One hundred and ten other prizes were awarded to runners-up.

The store took quarter-page ads announcing full details of the contest, with generous plugs for the Ohio Theatre and the picture. The Luggage shop also paid for the printing and distribution of 10,000 handbills, each containing an entry blank, and spent approximately $3,000 for radio and newspaper advertising.

Special lobby displays, trailers and the usual theatre ad facets sparked further interest in the picture.

Student Price Cards Tighten Youth Reins

A registration system for teenage patrons who are entitled to reduced admissions is expected to give the Minnesota Amusement Co. of Minneapolis better control over the young people whose ranks include most of the "troublemakers" for the theatres, including vandals and noisy hoodlums.

Under the plan which just has been put into effect, the youths from 12 to 18 years of age must have registration cards and present them at the boxoffice of the MAC theatres they wish to attend before they can buy a ticket at the teenager admission, which is more than that charged children but considerably less than the adult price.

The teenager obtains the registration card from any MAC theatre at a cost of 25 cents. On the back of the card it is plainly stated that it is revocable at the management's pleasure. This means that if any card holder is apprehended for wrongdoing in any MAC theatre, the card will be taken away, the 25 cents refunded and the person no longer entitled to the admission reduction.

Ushers Dress to Fit Attractions At Florida Theatre in Miami

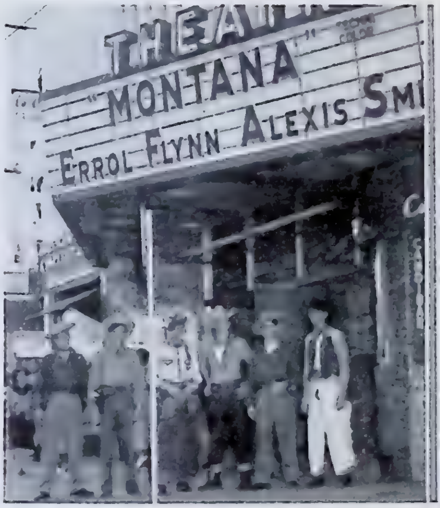
MIAMI—It's got so around the Florida Theatre, in downtown Miami, that if the ushers aren't dressed up as cowboys or Indians or caballeros, or something, the patrons want to know why.

Manager James Barnett goes to the costume shop and rummages around until he comes up with costumes that fit the picture he is showing at the time. The patrons love it, and the ushers have got used to standing up under the barrage of kidding which they receive.

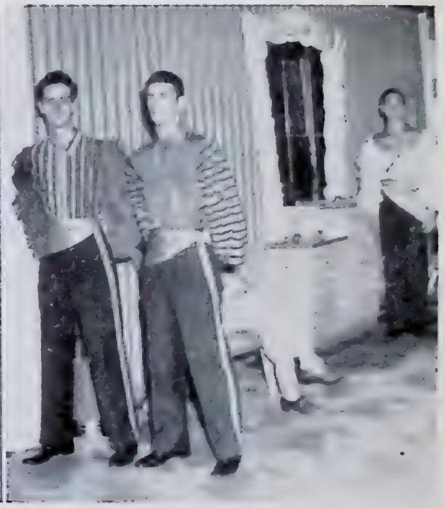
Barnett finds that this sort of promotion brings a lot of people into the theatre, one of the Florida State Theatres chain. He's watched many a person, passing by on the street, pause for a closer look at the gaudily costumed ticket-taker, become interested in finding out what the picture's about, and end up buying a ticket.

The accompanying photos show the Florida staff members in different costumes in keeping with the pictures.

"Border Incident"



"Montana"



"Down Argentine Way"

BATTLEGROUND

"Battleground"

Miss Indiana Visits Grand Theatre In Terre Haute to Promote 'David'

GRAND
ON STAGE IN PERSON
CAROL MITCHELL
MISS INDIANA of 1952
Miss Indiana
DAVID and BATHSHEBA
PECK
WAHOO

Miss Indiana of 1952, left, standing beside a poster in the Grand lobby at Terre Haute advertising her appearance there, and at right, part of the lineup on opening day of "David and Bathsheba."

A promotional achievement arranged by C. A. Matthews, district manager for Alliance Theatres, and Manager Flex of the Grand Theatre in Terre Haute, Ind., brought record business on "David and Bathsheba." The two enterprising showmen brought Miss Indiana of 1952, the runnerup in the last Miss America contest, to Terre Haute for an official welcoming by the mayor and appearances at the Grand on opening day of the film.

Miss Indiana is Carol Mitchell of Rochester, Ind., a senior at the University of Indiana in Bloomington where she has won not only social but high academic honors. Her visit to Terre Haute, which is the site of two colleges itself, was a popular event. Editorial and front page publicity, with attendant mention for the film, was accorded to her visit in both newspapers, and the two local radio stations gave approximately five hours of time to the popular beauty and the film. In addition she appeared before about 6,000 high school and college students at school assemblies and was viewed by thousands of citizens in a stage production using Red Feather kids in behalf of the Community Chest campaign.

Many tieup ads were promoted by Managers Matthews and Flex. One-half page ads, heralds, window cards, etc., were used.

Opening day saw lineups of ticket buyers at the Grand boxoffice.

Drive-In Stimulates Extra Kid Business

Two special kiddy shows promoted by Ralph Mann, manager of the Monroe-Hub Drive-In at Monroeville, Ala., increased patronage and created goodwill with the youngsters at a time when the new show season and school term were getting under way.

Mann sold the theatre out to local merchants on one occasion. The businessmen paid full rental for the theatre, distributed free tickets to their customers and provided free ice cream, cokes and peanuts for the youngsters.

The local Kiwanis club helped to put on a special show on National Kids day at which every child received a free popsicle. Mann wrote to Jimmie Fidler, president of the National Kids Day Foundation, and secured a transcription record expressing greetings to the children of Monroe county. During the show, it was played on the amplifier system.

Exhibitor Has Sky Ambulance

Tom Knight, owner of Riverton, Wyo., theatres, who uses his private plane to ferry out the critically wounded and ill, was again called on to fly a man that had lost an arm in an accident to a Denver hospital.

Radio Tieup at State Fair Sells Theatre Offerings

W. Berkley, advertising manager for the Adler Theatre Co., Marshfield, Wis., tied in with the central Wisconsin state fair to exploit the local screen shows via a co-op deal.

A secondary tie-in was made with the local radio station whereby the theatres received a 15-minute daily program announcement from the station's show-tent booth on the midway. In exchange, the theatres distributed several thousand special heralds at the fair including a reciprocal plug for the radio station.

The heralds listed current films offered at the three Adler houses in Marshfield and included institutional advertising for the local operations tieing in with Movietime U.S.A.

Store Displays Sell 'Happy Go Lovely'

The local gas company cooperated with L. J. Brown, manager of the Rex Cinema, Leytonstone, London, England, in promoting "Happy Go Lovely." A huge display was placed in the main showroom of the company with posters, stills and prominent theatre dates. Brown made tieups with other merchants for window displays which helped to spread news of the theatre attraction.

Newspaper Serializes 'Kon-Tiki' in Advance Of Cinema Opening

All lobby frames and entrance doors of the International Cinema, Vancouver, B. C., were covered with "Kon-Tiki" posters three weeks prior to opening. Manager Dick Letts had large arrows pointing to the dates on each display. A six-sheet was pasted to the lobby floor.

One of the Vancouver daily papers ran a serialization of the picture, and with the concluding instalment, included the announcement: "See it at the International Cinema." All organizations in the city who Letts thought might be especially interested in the film were contacted personally.

One hundred Yellow cabs, the largest fleet of taxis in the city, carried bumper strips advertising the picture throughout the current engagement. Window displays were set with four of the city's leading bookstores, centering around stills and litho art.

Four suburban theatres affiliated with the International, and four downtown affiliates, ran special trailers advertising the playdates. Twenty window cards were spotted in downtown stores; a 24-sheet was posted on the side wall of the theatre, and 5,000 blotters were distributed at city schools.

A saturation radio campaign was used a week prior to opening, and disk jockeys cooperated by mentioning the picture. One local station conducted a quiz based on the "Kon-Tiki" adventures, with theatre passes awarded to winners.

A walking book street ballyhoo was used in advance and on the first three days of the picture's run.

Six Merchants Sponsor Herald for Movietime

To help launch Movietime U.S.A. at the Dixie Theatre in Scotland Neck, N. C., Manager Rufus Neas got six neighborhood merchants to sponsor a special co-op herald. The herald was designed to sell outstanding attractions booked for early exhibition at the Dixie. Each merchant received space, the theatre getting its advertising at no cost.

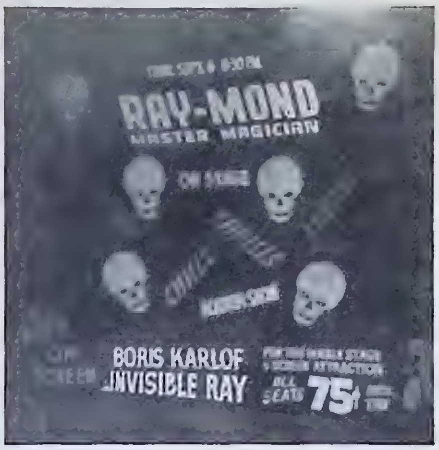
Neas recently cooperated in helping the Scotland Neck school band raise funds for new uniforms and instruments. Civic interest in getting the band outfitted was at high pitch when Neas offered to stage a special show and donate half of the proceeds to the band.

Just prior to the show, Band day was observed throughout the community with a parade including floats, scout units and school children. Tickets to the special show at the Dixie were sold in advance by school students.

Grid Team Rates Passes

Jack Joines, manager of the Martin Theatre, LaFayette, Ala., is getting extra publicity breaks for current screen shows by offering passes to members of the high school football team each time they win a game. The team crashed through with victories on three successive weeks, with the press and radio sports commentators giving the theatre special plugs on each occasion. The stunt, additionally, has helped to create goodwill among the student body.

Eerie Lobby Display Exploits Spooks In Stage Show



Playing the Ray-Mond spook show as an added stage attraction inspired several effective exploitation ideas by Ted Davidson, manager of the Ohio Theatre in Lima. Davidson designed a lobby setpiece, using cold fire colors in skeleton heads, with lettering set on a black velvet background. A dramatic effect was achieved by special lighting.

One hundred window cards were distributed, advertising the master magician and the accompanying screen show featuring "The Invisible Ray."

A theatre usher donned a white sheet rigged up to resemble a spook, and carried a sign as he toured the downtown section.

Disk Jockeys Aid 'Clouds'

Disk jockey tieups helped to exploit "Painting the Clouds With Sunshine" for Jim McCarthy, manager of the Strand at Hartford, Conn. McCarthy offered theatre passes through the record-players for tune-identification contests and received numerous plugs in exchange which publicized the picture playdates.

Circulars Prescribe 'People Will Talk'

Clayton Pruitt, manager of the RKO Coliseum in New York, distributed several thousand circulars in the form of a doctor's prescription to exploit "People Will Talk." Carrying the traditional RX and doctor's registration, the message from Dr. Cary Grant to "every adult moviegoer" read, "A doctor will never tell a girl's secret—but 'People Will Talk.'" Additional copy at the bottom included the theatre name, playdates, stars, and information on the associate feature.

105-Inch Co-Op Ad Advertises 'Texas'

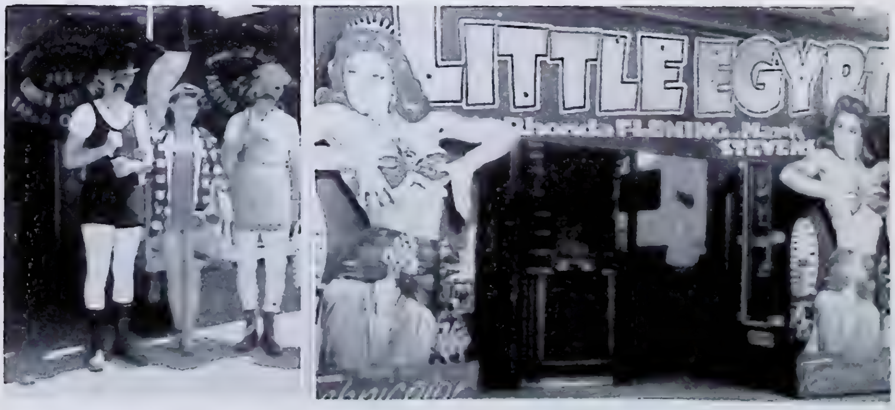
A seven-column, 15-inch newspaper co-op ad promoted by Rose Ciccarelli, manager of the State Theatre, Eureka, Calif., was the highlight of her camapign for "Texas Carnival." The co-op ad was sponsored by Baker & Stanton, a furniture house, in conjunction with the giveaway of an automatic gas range. Free drawing coupons were distributed by the store and all the Redwood theatres in Eureka.

The newspaper ad included a five-column cut showing Esther Williams, star of "Texas Carnival," demonstrating a gas range. Full theatre credits were included as well as the picture playdates. The tie-in was an old-stove roundup-time gimmick, whereby the sponsor proposed that householders trade in their old stoves for the new modern gas range.

The Redwood theatres in Eureka are under the supervision of Louie Vaughan.

Home-Town Actor Rates 'Rhubarb' Publicity

When Harold Kennedy, one of the featured players in "Rhubarb," visited Hartford, Conn., recently, Manager Ray MacNamara of the Allyn cashed in via newspaper stories which helped publicize the picture, making its local premiere on the Allyn screen. MacNamara wrote several news stories from various angles covering the hometown player and succeeded in having them published by the regional papers.



George Pugh, manager of the Rialto, Glens Falls, N. Y., offers two inexpensive ideas for selling pictures in small towns. At left, street ballyhoo used on "On the Riviera" had three ushers walking around downtown streets dressed in comic outfits. They carried umbrellas which on sunny days attracted greater attention for the lettering which announced theatre attraction and dates. At right, a flash front for "Little Egypt" made entirely from old display boards and litho cutouts.

Good Street Ballyhoo And Radio Contest Promote 'Pickup'

'PICKUP'
SAT. at LOEWS

Radio station WEEU tied in with a contest idea which helped "Pickup" for Larry Levy, manager of the Colonial in Reading, Pa. Radio listeners were asked to submit a letter in 50 words or less on the subject, "Can a 'Pickup' romance be successful?" Twenty-five dollars in prizes and theatre tickets were awarded to winners. Winning letters were discussed at a roundtable on teenage program, a weekly feature on WEEU.

Levy had 1,000 cards printed, with copy: "Reading drivers, beware. Don't pick up this girl, etc." A cut of Beverly Michaels was used in the layout and the cards were placed on the windshields of parked cars a week in advance.

A billboard pulled by a small sound truck was posted with 24-sheets and dispatched to all suburban areas. At night the billboards were illuminated. While the truck was touring, a recording of a "wolf whistle" helped to register audibly with the public.

A striking three-dimensional display with flashing light effects was used in the lobby two weeks prior. A record player concealed behind the display played a continuous recording of the wolf whistle. Window cards and special displays containing 8x10 stills were placed in downtown locations, hotels, soda fountains, etc.

For street ballyhoo, an attractive model dressed as Beverly Michaels and carrying a suitcase patroled the streets of Reading in advance and during the run. Copy letter on the suitcase read, "The story of a girl that no man would take a chance on . . . "Pickup' etc., etc."

Music School Students Put on Stage Program

Irving Cantor, manager of the Auburn (N.Y.) Theatre, tied in with a neighborhood music school in staging a show which helped to produce extra revenue at the boxoffice. The school supplied an accordion band in addition to several acts, and sent out 500 postcards, taking 12 newspaper ads and advertising the show at a booth at the local fair.

For "That's My Boy," Cantor promoted a two-column, 14-inch newspaper co-op ad from a factory retailing boys' clothing. The ad included a two-column scene cut from the picture with prominent theatre playdates.

Stage Rally Sparks School Grid Rally

Two tieups arranged by Tony Anderson, manager of the Pontiac Theatre, Saranac Lake, N. Y., were instrumental in stimulating extra business.

Anderson set a football rally with the high school. Cheerleaders, the football team, coaches, etc., appeared on the stage of the Pontiac. Prior to the rally, the group, augmented by a cheering line of rooters, paraded to the theatre with signs urging the public to hasten to the Pontiac to bolster the morale of the team.

Anderson's second tieup involved the giveaway of six table radios for children attending Saturday matinee shows on six successive weeks. The deal was squared with theatre advertising, and the giveaway was promoted through lobby display, trailer, newspaper underlines and special circulars.

Screening Starts Talk About 'Saturday's Hero'

Adam Goelz, manager of the Hippodrome Theatre, Baltimore, launched his campaign for "Saturday's Hero" with a screening attended by newspaper and sports writers, radio sports commentators and coaches of local football teams. Word-of-mouth advertising and advance press publicity was thus obtained prior to opening.

John Derek fan clubs were contacted, and postal cards informing them of his most recent starring role were mailed to all members.

Party for Toni Arden

A cocktail party honoring Toni Arden, featured player in "Sunny Side of the Street," was arranged by George Landers, division manager for E. M. Loew Theatres for abundant publicity on the opening at the E. M. Loew Theatre in Hartford. More than 30 press and radio representatives attended.

Churches, Schools And Stores Push For 'Bathsheba'

A well-organized campaign embracing school, church tieups and merchant cooperation and ballyhoo helped "David and Bathsheba" at the College Theatre, New Haven, Conn. Sid Kleper, manager, enlisted the audio-visual department of the New Haven public school system. This included announcements of the theatre playdates in bulletins to the faculty, at PTA meetings, on school bulletin boards and via distribution of heralds in the classrooms of primary and secondary schools.

The president of the New Haven Council of Churches sent letters to all clergymen urging them to make pulpit announcements. Special displays were devoted to the picture in all library branches tying in the world's most published and read book—the Bible.

Kleper planted a three-day serialization of the story in the local paper, Sunday school classes competed in a Biblical identification contest, heralds were imprinted with a coloring contest and numerous downtown window displays were set via merchandising tie-ins.

A sound truck was engaged to tour the streets making announcements over the amplifier system, 24-sheet cutouts were placed in the theatre lobby, imprinted doilies were supplied to restaurants, shopping bags were imprinted with theatre copy and three teaser trailers were used beginning several weeks prior to opening.

Twentieth-Fox sent its traveling ballyhoo into town three weeks in advance and Kleper arranged for Goliath to make personal appearances on several radio programs.

Window cards and one-sheets were spotted around town and 100 colorful standees were displayed in leading downtown stores. The upright sign on the theatre front was covered with canvas signs lettered with the picture title and a false front helped to stimulate additional current interest for the picture.

Relics for 'Horn'

A display of Indian relics borrowed from the public museum helped "Little Big Horn" for M. H. Harmon, manager of the Palace Theatre in Milwaukee. A professional model dressed in colorful Indian costume attended the display and passed out tabloid heralds. The theatre cashier passed out cards bearing pennies, when making change, announcing that persons presenting Indian head pennies on opening day of "Little Big Horn" would be admitted free.

Early Reports Are In
on 'Why Men Leave Home'

"TURN-AWAY!"
TWIN CITY DRIVE-IN
McCAYSVILLE, GEORGIA
"Turned away 100 cars first night!"

* * *

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MILLS THEATRE
MOREHEAD, KENTUCKY
"Broke all attendance records in theatre's history!"

* * *

"4 PACKED HOUSES IN ONE DAY!"
JASPER THEATRE
JASPER, GEORGIA
"House record broken—audience reaction very satisfactory."

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MARITIMES EXHIBITOR ASS'N SIDESTEPS MONOPOLY ISSUE

However, Committee for Arbitration Is Set Up At Convention

By WILLIAM T. McNULTY

AMHERST, N. S. — Action on motion to request the Dominion combines commission to investigate the practices of some motion picture producers and exhibitors relating to restraint of trade, price fixing and similar activities was postponed by the Allied Motion Picture Exhibitors Ass'n at its annual two-day convention here last week.

After considerable discussion the convention voted that no action be taken that would commit the association until a report has been filed by the combines, or MacQuarrie commission, which was named about two years ago to consider the question of monopolies. J. H. MacQuarrie, a judge of the Nova Scotia supreme court is chairman. He was long active in Nova Scotia politics and served as provincial attorney general and as a member of the legislature.

ALL OFFICERS RE-ELECTED

The association re-elected all officers: Archie Mason of Springhill, president; George Walters, Charlottetown, secretary; Pat Dwyer, Halifax, treasurer; F. Gordon Spencer, St. John, vice-president for New Brunswick; Fred Gregor, New Waterford, vice-president for Nova Scotia; Harold Gaudet of Summerside, vice-president for Prince Edward Island.

The proposed resolution was submitted by Joe Franklin, St. John, president of the Franklin & Herschorn circuit.

Participating in the discussion preceding the vote on the proposal were Joe and Mitchell Franklin and Pat Dwyer, favoring the motion, and Bob Roddick (maritime manager for Famous Players Canadian), Gordon Spencer and Arthur Fielding, who favored waiting till the commission has made its report to the Dominion government.

A special arbitration committee was appointed to handle exhibitor disputes with distributors. Named members were Mitchell Franklin, St. John; Arthur Fielding, Bridgewater; Bruce Yeo, Montague, P. E. I., and Les Sprague, Fairville, N. B.

DRIVE-IN PROMOTERS HIT

Activities of some promoters and equipment suppliers were criticized in a discussion of drive-ins. It was pointed out that the mushrooming of drive-in theatres has attracted inexperienced investors, lured by the prospects of big profits, and promoters and suppliers are taking advantage of such novices in some instances, to the detriment of conventional theatre operators.

Farmers and others who own land near the larger cities have been particularly susceptible to the sales talks of men interested only in selling supplies, it was charged.

W. W. O. Fenety and his son of Fredericton initiated a discussion about the activities of the National Film Board. They operate the Capitol and Gaiety there. They complained a NFB representative had played NFB films in rented halls in competition to the regular theatres. It was the consensus of the meeting that this constitutes unfair competition, discriminating against theatres.

Prompt and energetic protests by the MPEA representatives in Prince Edward Island were successful in lowering lower-bracket schedules for amusement tax increases, and it was suggested the exhibitors get busy in Nova Scotia where the government also has increased amusement taxes.

At the annual luncheon, the special speaker who has been scheduled was unable to fill the engagement. He was Morris Stein, of Toronto, general manager of the eastern division of the Famous Players chain. Blood poisoning had developed in a foot, which necessitated his flying back to Toronto.

Seated at the head table were wives of some of the members attending as well as the chairman and the speakers called on to fill the void. The chairman was vice-president Spencer, general manager of the Spencer chain. A. Campbell, fire marshal for Prince Edward Island, gave operators of theatres in his province credit for assistance in his campaign in behalf of fire prevention; particularly, in installing children with the necessity of being fire-prevention conscious. He asked for the continued aid of the exhibitors in warring against fire damage and deaths. He attributed the prevailing lack of fire loss in and about theatres to the cooperation of the theatre owners. He singled out George A. Walters, manager of the Prince Edward and Capitol for the Spencer chain and secretary of the MMPEA, for special commendation for his cooperation in his antifire activities.

S. S. Wright of Halifax, fire marshal for Nova Scotia, said theatres of that province are reasonably safe, and he had no criticism to make against operators and staff of theatres. The question of drive-ins presented itself late this year for the first time, but he anticipated no trouble in enforcement of fire-protective regulations at the outdoor the-

(Continued on next page)

Junior Affiliate Is Suggested At Maritime Pioneers Session

AMHERST, N. S.—The annual meeting of the maritime section of the Canadian Motion Picture Pioneers, held in conjunction with the convention of the Allied Motion Picture Exhibitors Ass'n, accepted six new members. They are Lou Weiner and Nate Green, partners at Glace Bay, N. S.; Maurice Elman, St. John; L. G. Babineau, Chatham, N. B.; Harry Adkins, Richibucto, N. B. and Bert Girouard, Amherst. All are theatre operators except Elman, a former film exchange manager who now is in business for himself handling film printing, including posters.

A minute's silence prevailed in memory of George and Percy Fielding and John Andrea, who died since the 1950 meeting. Percy Fielding operated a theatre at Barrington Passage, N. S., and Andrea was a veteran projectionist at North Sydney.

There was considerable discussion on the sponsorship of a film on Little League baseball by the branch, with all the receipts going to a benevolent fund of the Pioneers. The contacts in behalf of this picture rental are being handled by President Reg March and Secretary-Treasurer Les Sprague.

The officers were named as a committee in charge of a social planned during the winter or next spring.

Decision was made that the officers continue in their respective offices for one more year, although they had planned to retire at this meeting. The members present simply would not have it this way, and the officers agreed to continue at the helm for just one more year. So, Reg March, manager for 20th Century-Fox at St. John, continues in the presidency; Abe Smith, St. John, manager of the MGM exchange, remains as the vice-president; Les Sprague, manager, and partner in the Gaiety Theatre, Fairville, N. B., as secretary-treasurer.

Continuing on the membership committee are Fred Gregor, New Waterford, N. S.; Bruce Yeo, Montague, P. E. I., and Pat Hogan of St. John, immediate past president.

A guest at the meeting was Harry Burko, a member of the Montreal branch.

A junior affiliate group was proposed by Joe Franklin and after some discussion, was referred to the head executive of the Pioneers at Toronto. Some of the members felt that as the Pioneers had to be at least 25 years in exhibition or distribution, such an affiliation could have no bona fide standing. Others thought such a unit could assist materially in the raising of funds for benevolent activities, such as balls, because of being more closely in contact with the realm of Terpsichore than their elders. It was suggested that such an affiliation be for those who had been at least five years in exhibition or distribution.

Decision was made to admit women to the branch. It was stated several are eligible in the maritimes.

One of those present was Capt. Sam Herman, manager of the Capitol at Lunenburg, N. S., and who is 87, and gets his title from having been a sea captain on sailing craft out of Lunenburg in his younger years. His nearest competitor in age was Elbridge Gouthro, partner of Fred Gregor in the Paramount and Majestic at New Waterford, N. S. who is 77.

After the business session, the members adjourned to a cocktail party hosted jointly by Dominion Sound and General Theatre Supply.

Maritimes Showmen Sidestep Monopoly

(Continued from preceding page)

atres. He said he found all theatre operators willing to cooperate.

Stevie Doane of Halifax, censor for Nova Scotia, said his records indicated increased receipts for theatres during the first six months of 1951. He felt that bingo does not harm theatre boxoffices much, declaring that the bulk of the bingo patrons don't go to theatres anyway. He felt that hockey does not affect theatres much, either.

Reg March, St. John, president of the Maritime branch of the Canadian Motion Picture Pioneers, spoke in behalf of that group. Reporting on the annual meeting held the preceding night, and on the operations of the branch of the organization during the past fiscal year.

Chairman Spencer read the reply of vice-president Arthur Mayer, of COMPO to the attacks made on the film industry in the Life and Time publications. He also offered a record of a talk by the Rev. William Alexander, Oklahoma City, Okla., orator, on his conception of being a film exhibitor. Spencer referred to the wave of unfair criticism which has been directed against the production and exhibition of pictures this year, and declared more attention should be paid to such criticism by exhibitors. He pointed out that even Life, a publication most active of all in attacking motion pictures, lately had been tempering its conclusions.

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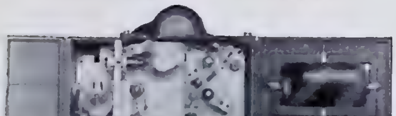

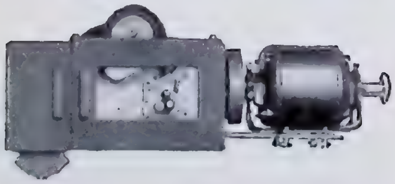

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Complete Theatre Equipment & Supplies

Convention Notes

AMHERST, N. S.—Notes on the convention of the Maritime Motion Picture Exhibitors Ass'n:

The two partners in the New Waterford Paramount and Majestic were the heaviest and lightest persons who attended the sessions. Elbridge Gouthro at 275 was the heavyweight, while Fred Gregor, at about 120, led the featherweight class.

Dad and son partnerships included Archie Mason and his son Lloyd of the Springhill Capitol and Joe Franklin and his son Mitchell of the Franklin & Herschorn chain.

• • •

Lou Weiner, partner of Nate Green in the Russell at Glace Bay, reports hockey tilts at Glace Bay have been cutting into receipts. He said hockey attendances have been exceeding capacity since this season opened in mid-October. Weiner and Green are planning improvements at their theatre next year.

Pat Dwyer, manager of the Halifax Community and treasurer of the MPEA, was handicapped by a cold, but this did not dampen his collective spirit. As treasurer, he was bent on collecting dues, and being broke or bent didn't deter him from filling the treasury.

• • •

Capt. Sam Herman, manager of the Capitol at Lunenburg, who at 87, (believed to be America's oldest active exhibitor), exchanged gardening experiences with other amateur planters. Herman harvested apples and berries this year.

Maurice Elman of St. John issued a standing challenge to a chess game to any exhibitor or distributor. Mitchell Franklin, also of St. John, who is a commuter to Halifax as well as Tynemouth Creek, accepted the defi, knowing full well the prestige of Elman, now concentrating on a poster exchange, as a chess exponent. But Franklin apparently figures his frequent moves entitle him to accept the challenge.

• • •

Bruce Yeo, now concentrating on the Yeo at Montague, retained his title as the sartorial champ of the convention. His ensemble in brown had other dressers in the blues.

Clare J. Appel Named To Distributors Ass'n

TORONTO—The appointment of Clare J. Appel, Canadian film official, as executive secretary of the Canadian Motion Picture Distributors Ass'n, has been confirmed. Appel succeeds Fred C. Dillon, whose resignation is effective November 5, after serving almost three years.

Appel is past president and currently a director of the Motion Picture Theatres Ass'n of Ontario and also is prominent as a member of Canadian Picture Pioneers. Until his resignation last May, Appel had been eastern division manager for Odeon Theatres of Canada for six years and had been with that company for ten years. Prior to his service with Odeon he was a Famous Players official from 1928 to 1941.

During his early career, he was with the Allen circuit as a supervisor and also had been associated with the late Jerry Shea here, specializing in publicity and advertising.

Canada MPIC Names Officers, Committees

TORONTO—Officers and new committees of the Motion Picture Industry Council of Canada have been announced following the group's recent third annual convention. Officers are: Chairman, J. J. Fitzgibbons; vice-chairman, David Griesdorf; secretary-treasurer, Mayor A. J. Mason, Springhill, N. S.; assistant secretary, Arch H. Jolley, Toronto.

Committees are: Boxoffice promotion—J. Arthur Hirsch, Montreal, chairman; John Ganetakos, Montreal; L. I. Bearg, Dave Griesdorf, C. S. Chaplin and Gurston Allen, Toronto.

Legislation—A. J. Mason, Springhill, chairman; Matt Park, Calgary, vice-chairman; P. W. Mahon, Regina; M. S. Joiner, Vancouver; Charles Bourassa and Rene Germaine, Montreal; F. Gordon Spencer, St. John; N. A. Taylor, Dave Griesdorf and C. S. Chaplin, Toronto.

Intraindustry relations—J. J. Chisholm, Toronto, chairman; Ray Lewis, vice-chairman, Toronto; Robert Hurwitz, Winnipeg; William Winterton, C. S. Chaplin, Harvey Harnick and H. C. D. Main.

Finance and organization—Morris Stein, Toronto, chairman; Mesho Triller, Winnipeg, vice-chairman; Basil Salamis and William Singleton, Montreal; K. M. Leach, Calgary; L. B. Johnson, Vancouver; Gordon Spencer, St. John; Gordon Lightstone, R. W. Bolstad and Ben Freedman, Toronto.

Resolutions—F. Gordon Spencer, St. John, chairman; K. M. Leach, Calgary, vice-chairman; J. J. Chisholm and C. J. Appel, Toronto.

TORONTO

Arrangements have been made for 400 members and guests at luncheon in the King Edward hotel here November 6 to wind up the annual convention of the Motion Picture Theatres Ass'n of Ontario, according to Executive Secretary Arch H. Jolley. The latest exhibitor to join the association is Robert Maynard, owner of the Francais, Ottawa . . . Bob Lester is enjoying real success with the Studio, rebuilt from the King on College street. The first engagement, the Canadian premiere of "Il Trovatore," was extended to a third week.

The Famous Players Village, a suburban unit, was the scene of a fashion show sponsored by the Masada of Toronto Pioneer Women to raise funds for a children's village in Israel . . . Property Master Sam Wacker of Toronto Variety Tent 28 sent out word that open house would be held every night of the week for the state engagement of "Oklahoma!" at the Royal Alexandra. The clubrooms will be thrown open to members of the cast and other guests.

Manager Gerry Collins of Loew's Uptown registered a strike when he secured the color film of the royal tour for first local showing in connection with the engagement of "The Lady From Texas." Collins will have Josephine Baker as headliner for the next stage show at the Uptown in December . . . Bruce McLeod played a return run of "Marriage of Figaro" at the Fox in Kitchener. He reported that Marilyn Hobson of Kitchener won the $420 cash prize and a diamond ring in a photo contest at the Fox .

MONTREAL

The Duke of Edinburgh is an amateur film fan. Just before leaving Vancouver for Montreal, where the couple spent two days (30, 31), he went fishing and took with him a color motion picture camera. Not only did he get some lively fishing scenes but also some pictures of lumberjacks at work in their picturesque shirts, blue jeans and high boots. A special exhibition of tree-topping was given for the royal pair, and Prince Philip duly recorded the scene which will be shown to the royal family back in England.

"The March of Styles" is the latest documentary to be shown by Doree Day, fashion director of T. Eaton Co. department store to a large gathering of the Montreal Avertising and Sales Executives club, whose members were duly thrilled and impressed by the latest models from Paris . . . John Bastien of the RKO Films head office at Toronto was a Filmrow visitor . . . John Filion Arrow Films manager, and Frank L. Tait, Toronto head office sales manager, traveled to Quebec City.

Eugene Venne, manager for International Film Distributors, returned from Drummondville where he visited the Riviera Theatre, owned by Marc de Courval, and was impressed by the large business done by "The Prince of Peace" . . . Harry Cohen, RKO manager, and Harry Decker, salesman visited exhibitors in Granby, Shawinigan Falls, Grandmere, Three Rivers and La Tuque, while Ken Snelgrove, another RKO salesman, worked in the Ottawa district.

Harry Burko, district manager for General Theatre Supply, spent a few days in New Brunswick . . . Jean Jacques Guertin is now secretary to Mme. Marie Desmarais, president of Cine-France Distribution . . . Jean Billard, booker for Cine-France, spent a weekend holidaying in the eastern townships . . . H. Harnick, general sales manager for Columbia, spent a few days here . . . The Cine Club of La Familiale Cine club of 100 members meets in private sessions to view quality films . . . Canada will be represented at the first international cinematograph festival in India. Eight films will be sent there by the National Film Board . . . The Montreal Museum of Fine Arts viewed "Family Portrait," a British documentary by Humphrey Jennings.

Allen Spencer of the advertising department of United and Confederation Amusement corporations is back at his desk after an absence caused by illness . . . Edgar Hamel, accountant at Quebec Cinema Booking, Ltd., won the team-of-four championship for Canada at the seventh annual fall tournament of the Montreal Bridge league, held at the Windsor hotel . . . Dick Haynes, U.S. film star, made a personal appearance at the Seville.

The Professional Photographers Ass'n of Quebec requested members who take photographs during the visit of Princess Elizabeth and the Duke of Edinburgh to use plastic safety shields over the flash-bulb reflectors . . . "Hidden Treasures," a religious-scientific film, and the mission film, "To Every Creature," were shown at the Salvation Army citadel.

Exhibitors Edgar Dufour of St. Jovite Theatre in the town of that name, and Claude Richards of the Souris at Souris, P. E. I., called on distributors on Filmrow . . . "Flying Leathernecks" and "His Kind of Woman" did big business at the Capitol. Another RKO feature heralded is "Two Tickets to Broadway," a color musical extravaganza . . . Mary Zipay, billing clerk at Columbia, replaced Irene Upton, resigned.

Helen Murphy of the Montreal Herald chronicles the making by the National Film Board of "V for Volunteers," made in cooperation with the Canadian Welfare council and the Association of Junior Leagues of America, and of "A Friend at the Door," produced in cooperation with the Welfare Council of British Columbia. Both films were shown here under the auspices of the Junior League.

'Streetcar' Gets 125 As Toronto Leader

TORONTO—Six Toronto theatres held over their features for the week, and "A Place in the Sun" and "The Desert Fox" are both doing a third week. "A Streetcar Named Desire" scored 125 in a second week; it is playing at $1 top.

(Average Is 100)

Biltmore—**Women in Prison** (SR); **Colorado Territory** (WB)	100
Fairlawn—**Night Without Stars** (JARO); **The Moon Is Down** (JARO), reissue	95
Hyland—**No Highway in the Sky** (20th-Fox), 5th wk.	85
Imperial—**A Place in the Sun** (Para), 3rd wk.	90
Loew's—**Texas Carnival** (MGM)	115
Odeon—**The Desert Fox** (20th-Fox), 3rd wk.	90
Shea's and Eglinton—**His Kind of Woman** (RKO)	105
Tivoli and Capitol—**That's My Boy** (Para), 2nd d. t. wk.; **The Big Carnival** (Para)	105
University, Nortown—**Jim Thorpe—All American** (WB), 2nd wk.	95
Uptown—**The Lady From Texas** (U-I)	110
Victoria—**A Streetcar Named Desire** (WB), 2nd wk.	125

'Crosswinds,' 'Place in Sun' Best in Vancouver

VANCOUVER — Unsettled weather conditions have kept boxoffices fluctuating, but on the average, current films have done fairly well. The royal tour brought crowds downtown over the weekend, giving theatres extra business. Best in town were "Crosswinds" at the Strand, a second week of "A Place in the Sun" at the Capitol and a third session of "Laughter in Paradise" at the Studio.

Capitol—**A Place in the Sun** (Para), 2nd wk.	Good
Cinema—**Worm's Eye View** (Astral); **Wherever She Goes** (Astral)	Moderate
Dominion—**Captain Horatio Hornblower** (WB); **Alice in Wonderland** (RKO), 2nd d. t. wk.	Average
Hastings—**Yellow Sky** (20th-Fox), reissue, plus stage show	Fair
Orpheum—**Force of Arms** (WB)	Moderate
Paradise—**Penitentiary** (Col); **Women in Prison** (Col), reissues	Fair
Plaza—**The Prowler** (UA); **The Macomber Affair** (UA), 2nd wk	Average
State—**Petty Girl** (Col), plus stage show	Fair
Strand—**Crosswinds** (Para)	Very Good
Studio—**Laughter in Paradise** (IFD), 3rd wk.	Good
Vogue—**White Corridors** (JARO)	Moderate

Bingo Games Launched At Kent in Toronto

TORONTO—Bingo games have invaded the Toronto theatre field as a regular weekly feature at the Kent, neighborhood house on Upper Yonge street near the Hollywood and Hyland, both circuit units.

The Kent bingo night, for which there was no extra charge, was introduced October 25 along with a double bill, "Casablanca" and "Mother Was a Freshman." This independent theatre also has the Foto-nite stunt the first three nights of each week.

OTTAWA

The first color film of the royal tour went into the Odeon Saturday (27) with Manager Gord Beavis giving it special advertising play. The main feature was "Night Without Stars" . . . Casey Swedlove's theatre at Prescott has been renamed the Princess. Ted Barton of Prescott is the manager.

After Gene Autry appeared in person at the Ottawa auditorium, Manager Fred Leavens of the Elmdale staged a Gene Autry show for children. The feature was "Loaded Pistols" . . . The Harlem Globetrotters gave a basketball display at the auditorium and two 20th Century theatres, the Rideau and Imperial, shared attention by playing the picture of the same name. Manager Don Watts of the Rideau had several of the basketball specialists put on a demonstration on the stage.

The second Ottawa drive-in called it a season when the Britannia played its last show of the year. This is operated by 20th Century Theatres. Previously, the Aladdin had closed. Two others continue . . . The Foto-nite prize feature was started at the Ottawa Linden by Casey Swedlove.

At a meeting of the Ottawa Radio Electronic Technicians Ass'n, a panel discussion on television prospects here was conducted under the direction of Joseph Bouzek, with W. Welsh in the chair. The unanimous decision was that the quality of TV reception in the local area did not warrant the high cost of equipment and installation.

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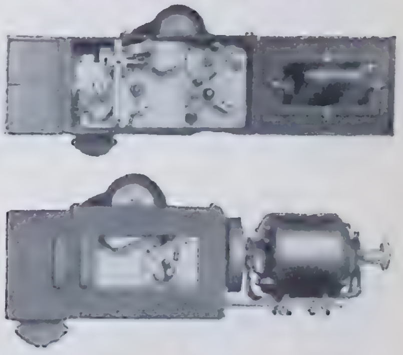

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Complete Theatre Equipment & Supplies

VANCOUVER

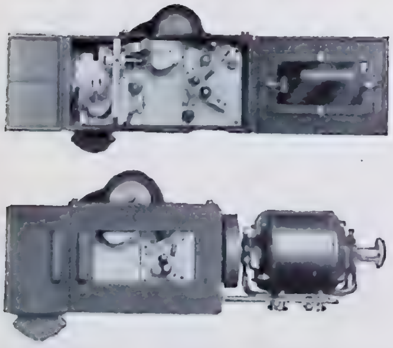
William Risk, who operates the Bellvale Theatre at Bella Coola in northern British Columbia, has sold his 300-seat Paradise Valley at Paradise Valley, Alta., to John Hawkes, former Lloydminster, Sask., exhibitor . . . Gordon Munro, for ten years advertising manager at Odeon district office, Vancouver, has resigned and will join MacLarens advertising agency here. Bea Pentreath, who has been associated with Munro for eight years, will take charge of exploitation for the circuit, assisted by Lois White, formerly of Toronto. Both Odeon and FPC exploitation departments here are in charge of women. Beverly Clark succeeded her late father, George Clark, at Famous Players.

Ivan Ackery, Orpheum manager, is hospitalized and may have to undergo an operation . . . Jimmy Brown, Lux projectionist who has been ill for a year, has been moved to Hollywood sanitarium at New Westminster . . . A recent census report shows Vancouver's population is one-half million, an increase of almost 24 per cent . . . Bill Johns, in charge of film booking and buying for the navy at Victoria, was a Filmrow visitor . . . Robert Myers, Canadian general manager, 20th-Fox, was a local visitor.

Earl Hayter, Odeon supervisor, is in Trail on an inspection trip . . . Bill Jones of RKO is on vacation at Hot Springs, Calif. . . . Dave Gillfillan of JARO 16mm is on a selling trip on Vancouver Island . . . Bill Warke, Columbia shipper, is on a delayed vacation south of the border . . . Al Laubenstein, 20th-Fox office manager, is back from a two-week holiday . . . Bill McMillan of the Dominion Theatre staff, who had a serious heart attack two months ago, still is hospitalized . . . Jack Donnely, Dominion projectionist, is in the interior on a hunting trip . . . The Famous Players drive-in at Nanaimo is the first outdoor theatre to close. Business was reported as only fair this season because of the forest fire situation.

Odeon circuit concession department, now housed in the film building, will move to the basement of the Circle Theatre in South Vancouver. Trans-Canada Films will take over the quarters on Filmrow and will take over operation of the film exchange screening room. Trans-Canada was formerly in the east end of town.

TONE ENGINEERED FOR QUALITY SOUND



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Complete Theatre Equipment & Supplies

Toronto Tent Plans Annual Benefit Show

TORONTO—Preliminary details for the annual Variety benefit performance at the Imperial, featuring Betty Hutton on stage, were announced at the dinner meeting of Toronto Tent 28 Tuesday (30) when nominations for the 1952 crew also were received.

Gordon Lightstone, special committee chairman, launched the ticket-selling campaign, prices being $5, $7.50 and $10 in the 3,343-seat theatre. The public sale is scheduled to start November 12. The show, to aid Variety Village, is on Thursday, January 10.

Jack Arthur of Famous Players already has started on the organization of the stage revue surrounding Betty Hutton, and Lightstone said the program will include the premiere of a special picture.

The meeting of the Toronto tent was the first since the royal visit, when Past Chief Barker J. J. Fitzgibbons, Chief Barker Jack Chisholm and International Chief Barker Marc Wolf of Indianapolis, Ind., were granted a special audience with the duke of Edinburgh, honorary member of the London, England, tent.

Art Shows Go for Fourth Week

TORONTO—The attractions at Toronto's two art theatres—"Tales of Hoffmann" at the Towne and "Laughter in Paradise" at the International—were held for fourth weeks. "Hoffmann" is a roadshow at $1.75 top.

MARITIMES

Manning Rafuse, projectionist at the Imperial, Windsor, N. S., won first prize in a photo cover contest held by a Canadian magazine. The scene submitted by Rafuse was of a lake near Windsor. He won an Ansco camera. He has had photography as a hobby for some years. Between tricks in the Imperial projection booth, he takes a camera into woodlands and fields to make photographs . . . Under a change in amusement tax provisions in Nova Scotia, only performances now exempt from the levy are those in which 75 per cent of the net receipts are for charitable, religious or educational purposes, and in which the performers are unpaid.

Tom Courtney of Halifax, director of the provincial information bureau, has been named public information director for the provincial civil defense. He formerly was manager of the Casino in Halifax . . . The Star, St. John's, Nfld., which has been shuttered in recent weeks by Jackman & Condon, is reported leased by Famous Players. That chain has been operating the Paramount and Capitol. The Star seats 1,000.

A private screening for the clergy and Sunday School teachers of all faiths was arranged at the Vogue, Sydney, N. S., for "The Prince of Peace," preliminary to the opening of a three-day run at the theatre . . . Sam Babb, manager of the Mayfair, St. John, introduced Fotonite at the theatre and handed $200 to a man now living in the house in which Babb was born.

Shore scenes for "The World in His Arms" were shot at Riverport, LaHave and The Ovens near Lunenburg, N. S. Most of the sea shots were taken from the deck of a Lunenburg fishing schooner, the Sherman Zwicker. Used in the color scenes were about 50 deep-sea-fishing veterans of the Lunenburg fleet.

A three-bill show was given recently at the Majestic, New Waterford, N. S., operated by George & Gouthro in association with Famous Players. On the bill were "Tarzan and the Slave Girl" and the Saddler-Pep fight and the Alonzo Marsh talent show was on stage.

CALGARY

Jack Heaps, Capitol Theatre manager, and a couple of the staff members climbed out on the theatre marquee to watch the royal couple tour Calgary. As the car bearing Princess Elizabeth and Prince Philip approached the theatre, the prince spotted the group on the marquee and waved while the princess looked up and gave them a big smile . . . Calgary's unpredictable weather threw a monkey wrench into the Thanksgiving weekend showings. After a miserable, snowy week that ruined drive-in business, the temperatures soared to the 70s to keep people outside and give theatres poor business.

The Grand Theatre under the management of Bill Barron scooped other theatres here with royal visit newsreels . . . The Uptown Theatre, also owned by the Barrons and just recently built, can now be called officially completed. The last bit of work on the marquee was done two weeks ago and the sign is now gaily lighting up the street around it.

Paul Cardell, district booker for Famous Players, became a father October 20th when Michael John arrived to get into the picture . . . Helen Terry, another Famous Players district office employe, embarked on a two-week holiday last week.

Don Menzies at the Palace will be a little more careful in the future. For the first week run of "David and Bathsheba" he had been a little skeptical about the public reaction to the road show prices and so thought he had enough tickets on hand. Half way through the week he almost had to turn customers away when he found only 30 tickets remaining at the boxoffice.

BOXOFFICE

The MODERN THEATRE SECTION

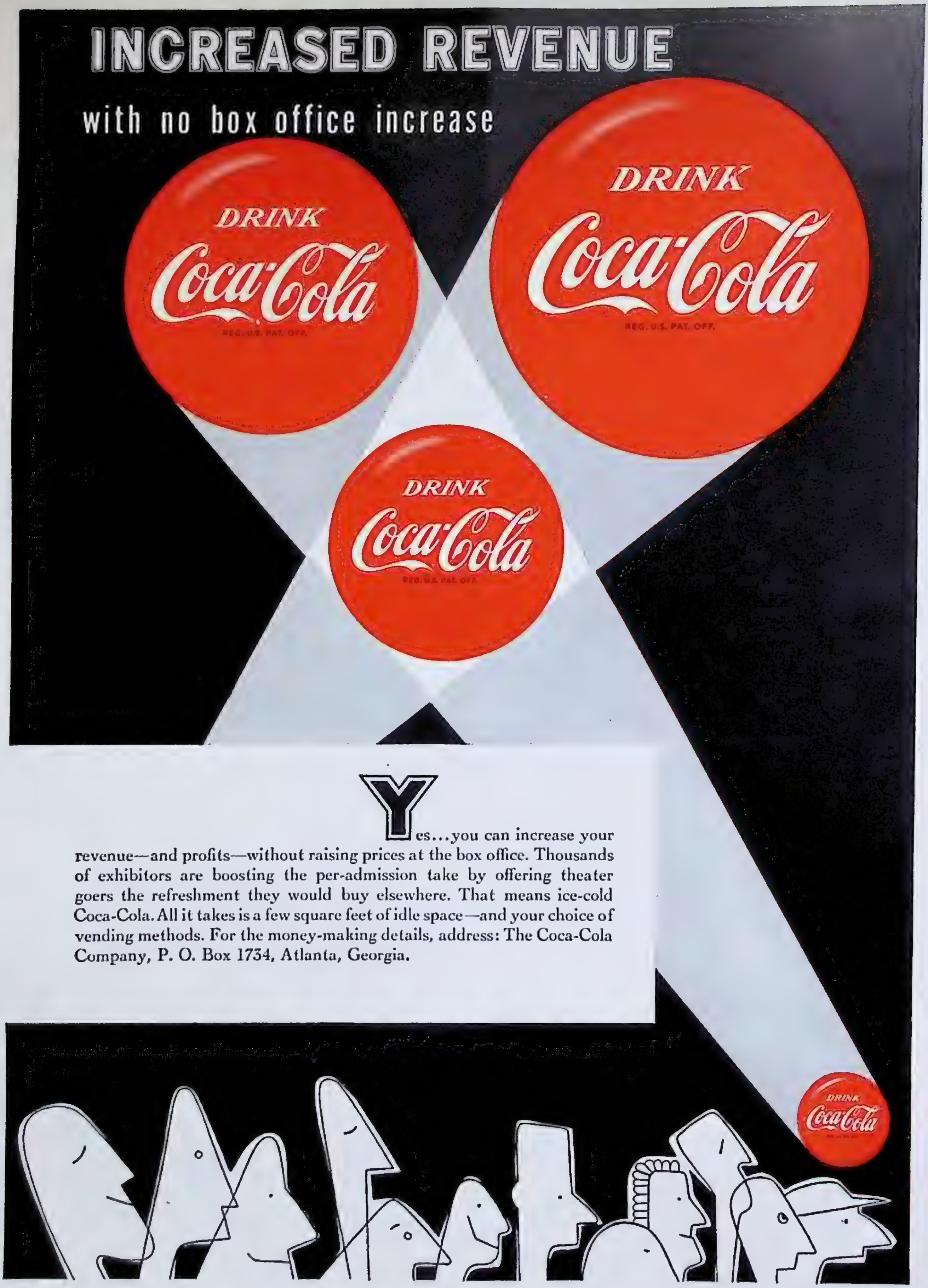
featuring

Sanitary Maintenance

LADIES LOUNGE

NOVEMBER 3, 1951

Construction • Equipment • Maintenance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TO THE THEATRE OWNER . . .
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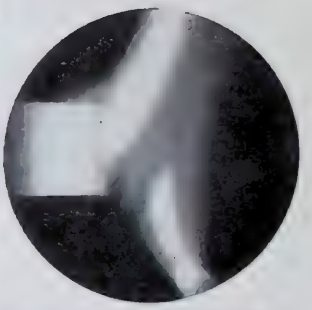

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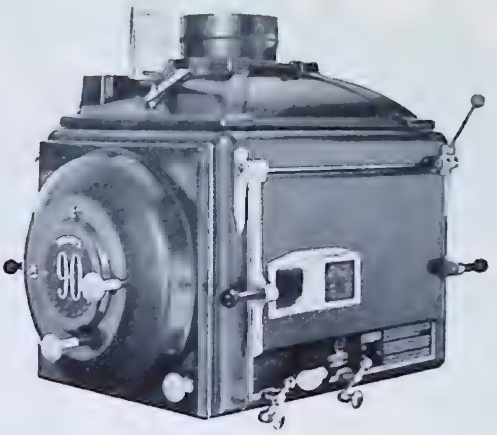

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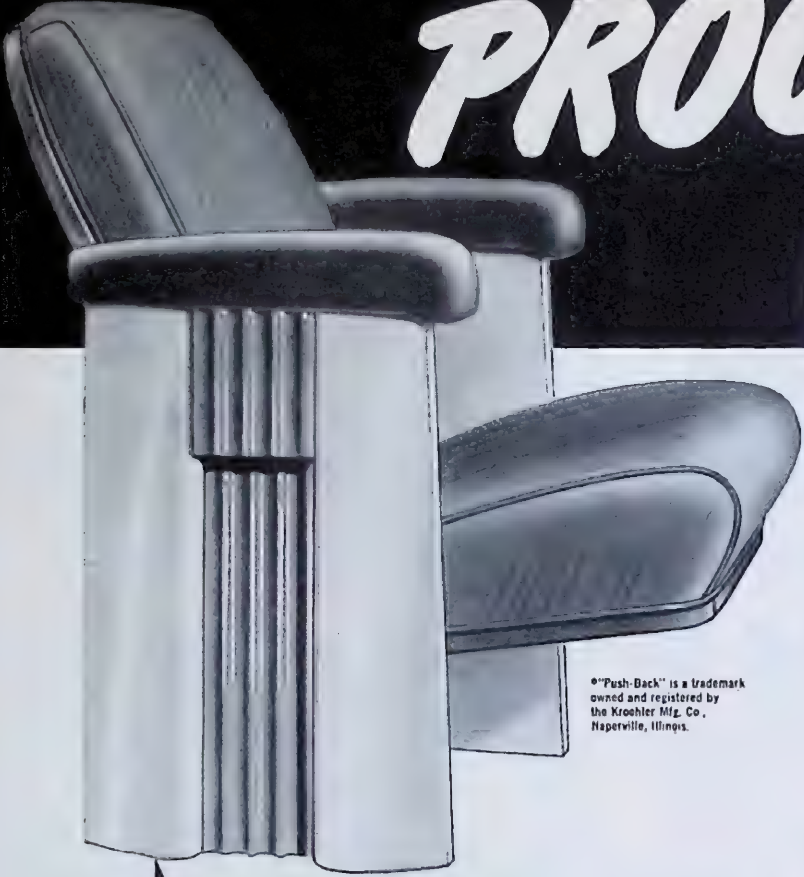

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Push-Backs are real showmanship—permanent salesmen that pay off at your box office.

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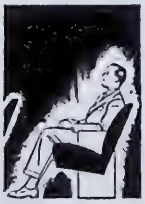
Day in, day out, in hundreds of theatres, Push-Backs have proved sturdy, efficient, durable.

The Only Theatre Seat that Combines Push-Back Conveniences with Kroehler Lounge-Chair Comfort and Style



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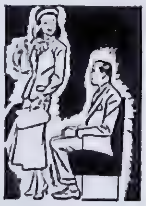

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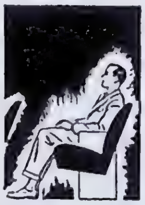

3. Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

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KROEHLER *Push-Back* THEATRE SEATS

The World's Finest Theatre Seat

NOVEMBER 3, 1951

The MODERN THEATRE SECTION

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ON THE COVER

The beautifully appointed lounge in the Lake Theatre, New York City, is an excellent example of the home-away-from-home atmosphere that may be achieved in the modern theatre. The striking wall and floor coverings are emphasized by the contrast of the plain ceiling and the chaste white frame of the fireplace and large expanse of mirror above it.

I. L. THATCHER, Managing Editor **HERBERT ROUSH, Sales Manager**

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 1, Mo. Eastern Representative: A. J. Stocker, 9 Rockefeller Plaza, New York 20, N. Y.; Central Representatives: Ewing Hutchison and E. E. Yeck, 35 East Wacker Drive, Chicago 1, Ill.; Western Representative: Bob Wettstein, 672 South Lafayette Park Place, Los Angeles 5, Calif.

PROMOTION-WISE exhibitors use every possible advertising medium to attract the public to their theatres and, in thus inviting patronage, they must assume the obligation not only to offer the best in entertainment but to provide adequate facilities for patron comfort and safety.

Motion picture programs require people to remain in the theatre for at least two hours and at least half of the audience will visit the restrooms, usually just before departing. Consequently, patrons carry away with them a definite opinion of the restrooms.

Proper restroom operation begins with good layout and modern fixtures, but to this must be added the never-ending battle against dirt and untidiness. To wage this war there are a host of disinfectants, germicides and cleansing products to fortify the daily mopping routine with soap and water. Many theatremen have complained about the carelessness of the public, but pride begets pride, and if exhibitors offer patrons cleanliness and order people will respond with greater thoughtfulness. They will be inclined to leave the restrooms in the good order in which they find them.

The achievement of cleanliness and sanitation, of course, is a goal that extends throughout the entire theatre, from the exterior, through the lobby and into the auditorium.

Safety precautions for patrons are accomplished in numerous ways, ranging from simple maintenance to avoid accidents, to spraying germicides during epidemics and the installation of major panic control equipment. Provision for automatic emergency light in the event of sudden failure of regular electric power is more than ever necessary in today's high tension atmosphere in which fear is easily aroused.

The vanity lounge is an attractive, functional adjunct to the restroom proper. Primping, smoking and "just talking" are encouraged here, taking the traffic load away from restroom mirrors. The lounge also adds to the theatre's home-away-from-home effect.

SMART RESTROOMS INVITE THEATRE ATTENDANCE

THEY SHOULD BE AS MODERN AS YOUR MARQUEE

by DURWARD HUMES*

Today's theatre is a self-contained amusement center, since double features require the patron to spend most of his evening there. To effectively compete with other amusements for the return customer, the theatre must provide—in addition to first-class entertaining pictures—the commercial equivalent of a home-away-from-home.

No theatre which seriously intends to compete for patronage can be without comfortable seats, air conditioning and neat concessions. But restrooms, used by half the audience during a double presentation, remain an underprivileged half-brother in theatre operation. As any experienced motorist will testify, return business for a gasoline station chain depends more on consistently sanitary restrooms than any other single factor. Certainly the same reasoning holds true in running a theatre, dependent as it is on steady trade. A poor impression in a theatre's restroom can cancel good impressions gained elsewhere.

Modern, pleasant restrooms must be planned; unlike Topsy, they can't just grow haphazardly. As a theatre-owner, ask yourself a few basic questions *from a patron's standpoint*:

Are your restrooms clean and attractive—and easy to keep that way?

Are the plumbing fixtures convenient to use and in good working condition?

Are there enough up-to-date fixtures, properly arranged, to prevent overcrowding during periods of heavy use?

In short, do your restrooms create good patron relations for you?

If any of your answers are negative, analysis and careful planning are in order. Expert use of space and placing of fixtures will serve a three pronged purpose: speeding rush-hour use of the restroom, aiding cleaning and adding to its pleasant appearance.

Many theatres are including outer lounges in their restroom plans, with smoking accessories for men and vanity facilities for women. They give the restroom an air of comfortable leisure and, carefully planned, can be built without great expense.

Wall-hung water closets eliminate the old floor-cleaning bugaboo. These open-front seats reduce the user's contact with the fixture (which the patron appreciates) and the elongated bowl provides a larger water surface, diminishing potential fouling area to be cleaned.

A vanity or primping room for women, done with an easy modernity, can reduce traffic congestion in the restroom proper. Necessities here are plenty of seat and counter space, and well-lighted mirrors. Smoking accessories, provided for the women, are musts for the men. An abundance of big, rugged ash trays are a good bet; they'll reduce fire hazards and keep the lounge neater.

Planning of the restroom proper is equally important. For speeded traffic in men's restrooms, water closets, urinals and lavatories should be placed against different walls. In women's restrooms, mirrors moved from above the lavatories and placed against another wall discourage lingering about lavatories and increase ease of cleaning. Narrow shelves attached above lavatories are convenient, providing an accessible storage spot while washing hands, and guard against theft as the handbags are in sight at all times.

More general factors in designing pleasant restrooms are good lighting, particularly in connection with mirrors, and easy-to-clean tile floors. Ventilating fans insure regular changes of air. If paper towels are furnished, adequate and convenient disposal units discourage unsightly, unsanitary littering of the floor.

Color has invaded the restroom, too. Women's lounges, particularly, allow free rein in selecting smart combinations of color. Green, pink and blue are popular for vanity chairs and accessories. Though such striking modern effects are possible in restroom proper, sanitary-looking white is sometimes preferred for plumbing fixtures. Black is often used in men's restrooms against backgrounds of white glass and ceramic tile. Colored plumbing fixtures contribute to appealing restroom effects, and cost only slightly more.

---

*Plumbing and Heating Industries Bureau

Accessible, sanitary drinking fountains are indispensable for the modern theatre. Wall-hung at any level, they are handy for adults as well as children. The jet angle fountain with impervious guard prevents contact and contamination, and assures no splashing.

The plumbing fixtures themselves ultimately make or break the theatre restroom. New designs are sturdier and easier to install. They mean the latest in sanitation, compactness, efficiency and patron appeal. Only good fixtures can produce a clean and cleanable restroom. Importantly, cleanliness commands public respect. Greeted by a neat restroom, the patrons are inclined to leave it neat—while messy restrooms will be left still messier.

SUGGESTED MINIMUM REQUIREMENTS

Quality in restroom fixtures is important, and so is having enough of them. A suggested minimum is one water closet for every 40 men and one for every 25 women, and one urinal for every 40 males and a lavatory for every 20 patrons. For backstage performers and employes, not less than one water closet and one lavatory are required for each sex.

The three major fixtures—water closet, lavatory and urinal—are best installed in wall-hung styles. Supported by concealed brackets, they reduce floor cleaning trouble, are more compact, and improve restroom appearance.

A second general emphasis in today's restroom planning is on eliminating the "untouchables." Since patrons prefer to touch as few accessories as possible, foot-pedals for use with water closets, lavatories, and urinals are gaining wider usage.

Vitreous china and enameled cast iron lavatories with chromium-plated brass fittings are pleasant and sanitary looking. They may be cleaned effortlessly with a damp cloth. The latest lavatories come with a neatly built-in soap dispenser (filled from the top) and with a combination mixing faucet to temper the water for the user. Better still, for the sake of novelty and hospital-like cleanliness, foot-pedal mixing valves may be attached to the lavatory; the user will appreciate not having to touch the fittings with his hands.

Other features of modern lavatories include non-splash rims, protecting the user's clothes, and flat tops, providing more counter space. Attractive built-in counters are particularly functional. Above-rim faucets and vacuum breakers guard against back siphonage, a danger in high-pressure water supply systems.

Water closets, whether for men's or women's restrooms, should have elongated bowls and open-front seats. The larger the water surface, the smaller the fouling area within the bowl. Both composition and hard rubber seats are durable and sanitary. Neither will deteriorate when properly cleaned and disinfected several times daily by a cloth dampened with alcohol.

Placing the lavatories and urinals (and water closets) against different walls speeds traffic during rush periods. Trim mixing valves and soap dispenser units on lavatories are easy to use and encourage patrons to leave the restroom in the same neat condition they find it.

Made of vitreous china, water closets look clean, and can be kept that way with reasonable care. Siphon jet closets provide a quiet, efficient flushing action, and a flushing rim and adequate trap ways are increased insurance against clogging and odor. If the closet is supplied by tanks, the tank covers should be locked to prevent the too-curious public from tampering with their workings.

AIDS UNTARNISHED APPEARANCE

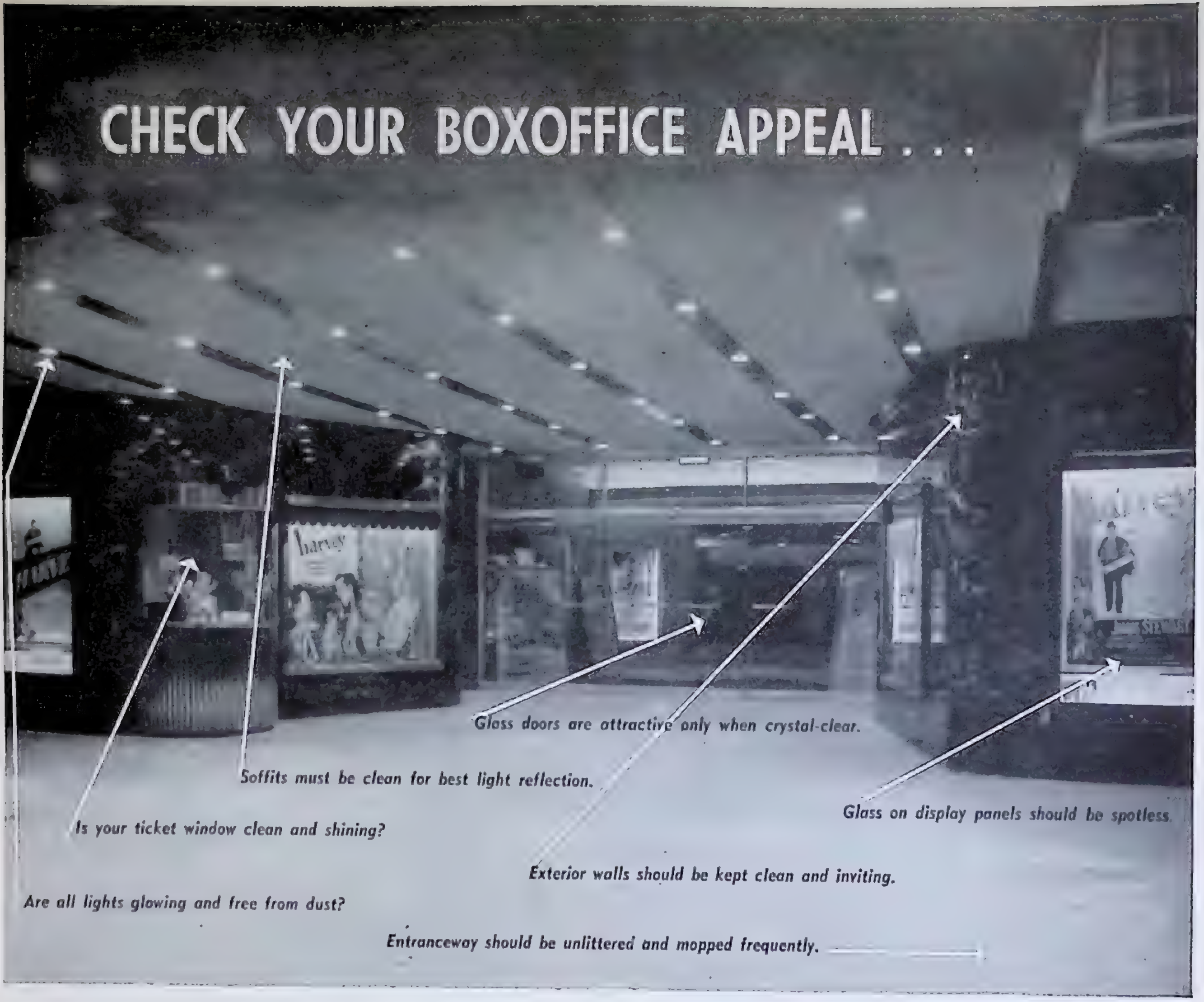
Vitreous china men's urinals, impervious to the staining action of urine and common acid, add to the untarnished sanitary appearance of the restroom. Whether wall-hung or stall models are installed, sloped backwalls are preferred. Where water conservation is a primary problem, foot-operated urinals are often used—though automatic flushing at regular intervals is more generally provided.

A new plumbing fixture, the woman's sanitary urinal, is now available. It may be installed on the floor where a water closet has been removed from a private enclosure. It is quiet and modern, and since the user need not touch it, extremely sanitary.

Because almost every theatre now has its popcorn concession and candy counter, it assumes the responsibility for assuaging the patron's thirst. Sanitary codes usually specify at least one drinking fountain, but the farseeing theatre owner will see that his patrons have access to two, and perhaps more, on their way into and out of the show. Vitreous china or enameled cast iron fountains, either pedestal-supported or wall-hung, are available. The angle jet fountain, made with an impervious, non-oxidizing guard, prevents the drinker's nose and mouth from contacting the nozzle. This assures no germ contamination. Since the water stream doesn't touch the guard, there is no splattering and a safe,

(Continued on page 19)

CHECK YOUR BOXOFFICE APPEAL . . .



Glass doors are attractive only when crystal-clear.

Soffits must be clean for best light reflection.

Glass on display panels should be spotless.

Is your ticket window clean and shining?

Exterior walls should be kept clean and inviting.

Are all lights glowing and free from dust?

Entranceway should be unlittered and mopped frequently.

CLEANLINESS AND SANITATION MAY BE MORE IMPORTANT THAN THE ONE-SHEETS IN YOUR LOBBY

by DAVE E. SMALLEY

Because people come to the theatre for pleasure and not for any essential need, it is of vital importance that nothing disagreeable confronts them at any time. Cleanliness of the premises, therefore, rates first consideration because it entails visible effects. Your customers can see dirt, the result of negligence or indifference, and are either consciously or unconsciously offended.

In placing cleanliness ahead of sanitation in regard to the theatre, we are simply trying to be realistic, putting the cashier's window ahead of the theatre's responsibility to the community. Although sanitation cannot very well exist where conditions are unclean, visible cleanliness can still abide with unsanitary conditions. Sanitation means the elimination of germs, the unseen phase of uncleaness, and since the theatre depends largely upon healthy people for its customers, the health of the community ranks second in this estimate only because its effect is not so immediately apparent.

On the basis of this assumption we will discuss the cleanliness phase of theatre maintenance first and take up sanitation next.

Certainly the exterior of the theatre should be inviting. Dirty glass at the ticket window, dirty glass on the exterior and lobby advertising, a littered, dingy lobby floor, all indicate a second-rate place. Inside, it may be too dark to see the actual conditions but anyone who enters logically would expect to find them the same or worse. On the other hand, if the exterior and the lobby are spic and span, your customer carries the favorable impression with him into the theatre.

If you have a fair-sized and fairly well-lighted foyer, your customer may have time to observe the tidiness or untidiness of conditions. Dirty carpeting, dirty drapes, dirty benches are offensive to the patron who spent his money to be entertained, though you may have become so accustomed to them yourself that you are not conscious of them.

It may be better advertising than the one-sheets in your lobby to check the cleanliness aspects of your lobby and foyer every few days, if not every day. Critically inspect the floor, the walls, the lights, the decorations, etc., to see that all are free of dust. Above all things, check for cobwebs. It is strange how we can look past cobwebs, never seeing them, when we live with them. Yet, a newcomer, especially one of the gentler sex, spots them instantly and is appalled. Truly nothing screams neglect, even indolence, as loudly as cobwebs.

Inside the auditorium, except for the few brief intermissions when the house lights are on, the quality of the housekeeping is hidden in the darkness. Dust on the seats, however, becomes obvious, and trash underfoot makes a bad impression.

One is not surprised if he steps on an empty popcorn box, but if he finds himself ankle deep in trash, the result of a neglected accumulation, he will not be forgiving. And a patron started off wrong will be a patron hard to please thereafter.

Perhaps from a maintenance standpoint, the most troublesome spots in the theatre are the toilet rooms. Even with meticulous care they present a constant maintenance problem, but if neglected at all they not only become offensive but sometimes noxious. Dirty toilets can more than offset the effect of costly drapes, vases, paintings and divans.

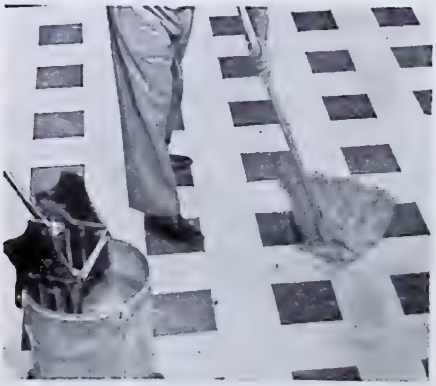
Soap and water is the remedy for most of the soil on washable surfaces. The chemical sprays will keep the glass clean in the lobby.

Dust on the seats and trash underfoot should not be tolerated in the theatre that hopes to build continued patronage. A good industrial type vacuum cleaner is indispensable in the theatre.

A good industrial type vacuum cleaner is indispensable in cleaning drapes, walls, floors, etc. For high places most industrial vacuum cleaners have attachments known as "highup tubes" which can be put together in sections, enabling the operator to reach 20 feet or more above the floor.

Scrub the bare floors frequently and vacuum clean the carpeting every day. Floor wax on most bare floors makes them much easier to clean and keep clean. For terrazzo and marble, special sealers are now available.

In the toilets, use rust and lime deposit removers every day. Muriatic acid, diluted 50 per cent with water, makes an excellent solution for removing lime and rust accumulations in the urinals, but care must be used in mixing the acid with the water. Always pour the acid into the water. Apply with a cotton swab, such as are sold in the dime stores for dish washing. The stains will disappear almost instantly. After which flush the cleaned surface.



Soap and water is the best remedy for dirt on washable surfaces. Floors should be scrubbed frequently, and waxed for easier maintenance.

Sodium acid sulphate (nitre cake) is preferred for cleaning out toilet bowls. It can also be purchased under such trade names as "Sani-Flush," "Hygea-Flush," etc.

Be careful not to let any of these acid cleaners spill or drop on a terrazzo or marble floor. They are "death" to marble of which terrazzo is 70 per cent. If you do get acid on the marble, wipe it up promptly, rinse and if soda is available sprinkle it on the spot. Then rinse again.

Deodorants are needed in the toilet rooms, but do not attempt to cover up a foul odor with an oppressive one. There are a number of good deodorants which either smell pleasantly or do not smell at all. The well-known deodorizing blocks or blockettes are made of a crystalline material technically known as *paradichlorbenzene* and liberate a gas said to be five times heavier than the air. The gas theoretically pushes the foul air to the floor.

However, the scent of these deodorizing blocks finally becomes oppressive and to some people it is distinctly unpleasant. Also, it has been associated with toilets for so long it is often a psychological liability.

Oil of mirbane, once very commonly used as a drip fluid to deodorize toilets, became offensive largely because of association, not to mention certain poisonous hazards connected with it.

Quarternary ammonium, a new germicide, also helps to destroy odors by killing the bacteria which promotes decay, and is odorless in itself. It is supplied in many forms and by nearly all suppliers of disinfectants.

Pine disinfectant, if not used too extensively, is very effective for killing bad odors as well as germs, and leaves its own fresh, clean odor behind.

Disinfectants made of a chemical called *Beta Terpineol* are also excellent for disinfecting and deodorizing toilet rooms. If you have a strong humanitarian sense, you should have the toilet seats, the toilet door handles, etc., washed with the disinfectant daily. Also, use it in the mop water in cleaning the floor. Placards in the toilets telling your patrons that you are making special efforts to safeguard their health are not only reassuring but goodwill building. They might even be the factor that keeps the careless person from striking a match on the wall.

Incidentally, you cannot strike a match on a waxed wall and neither are you likely to scratch the wall. However, do not wax a wall you expect to paint later. Paint will not adhere to a waxed surface and wax is difficult to remove from a wall.

One of the toughest problems in many theatres is the rodent pest. Rats and mice, attracted by the confections dropped on the floor, do more to promote unsanitary conditions than most other factors. They also cause damage to carpeting, drapes, upholstery, etc. Besides when they run across the floor over the patrons' feet, as they have been known to do, you have a definite hazard in more ways than one.

It is said the best way to eliminate rodents is to keep them out. First, the careful and regular removal of all edible ma-

(Continued on page 33)

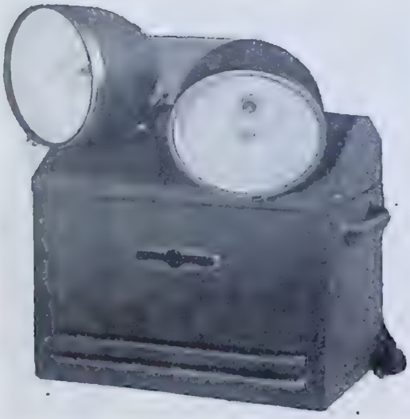
TENSION OF THE TIMES INCREASES NECESSITY OF EMERGENCY LIGHT

by CAESAR J. BRIEFER*

THE NEED FOR INSTANT, automatic emergency lighting in the theatre has always been present. Disturbing world conditions and demands of civilian defense simply bring this need more clearly into focus and increase its immediacy. Responsible officials in government departments, civilian defense, chain and department stores, hospitals, industrial plants, theatres and other places of public assembly are currently installing automatic emergency lighting equipment, or have it high up on the procurement agenda. Many cities and states recognizing the need for protection of the public have passed laws making it mandatory to install automatic emergency lighting equipment.

This interest in automatic emergency lighting equipment is understandable and justifiable. Pick up any newspaper and the headlines read, *"Washington Makes Plans to Decentralize Government Offices," "Civilian Defense Officials Say That Panic Is Our Worst Fear in the Event of an Atomic Attack," "Russia Explodes Second Atomic Bomb."* People are on edge, they are scared. In this era of the cold, and not-so-cold war, some folk are so keyed up against sudden disaster that a fire in the New York subway, an explosion in Perth Amboy, an explosion of a manhole cover in Brooklyn brought forth cries of *"War," "Enemy Planes," "Bombs"* and in each case panic broke out. Responsible officials recognize this dangerous emotional state on the part of the public and realize that the prevention of panic is a matter for utmost consideration.

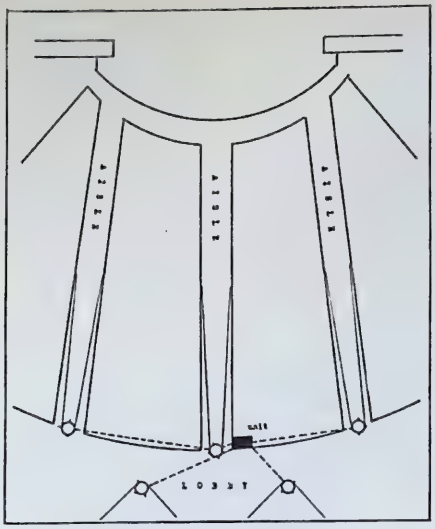
It is in this connection that you exhibitors also have a grave responsibility to face. Can you imagine what could happen in a crowded theatre if it were suddenly plunged into the blackness of a power failure—men, women and children suddenly rushing into the aisles, downstairs, each trying to get out—in the dark with no light to guide them? Not a pretty picture to contemplate *but it could happen to you.* At times communities, yes, whole cities have been without electricity because of conditions beyond the control of public utilities. They cannot prevent storms, ice, snow, bombs or so simple a thing as a blown fuse *but* you have it in your power to provide insurance against such emergencies—inexpensively. You have it in your power to protect your employes and patrons and the reputation of your theatre. Power failures occur somewhere almost daily under normal conditions and it is criminal not to prepare for them now when almost any day conditions may become *abnormal.* Under the circumstances it is rather surprising to find so many theatres (and other places of public assembly) with the most modern equipment and conveniences for their patrons, and absolutely no provision for that sudden, dangerous blackout.



A built-in automatic trickle charger keeps the battery at full charge in this wet battery-operated unit for theatre use.

This dry battery-operated unit will provide instant, automatic emergency light in the theatre when the regular source of current fails.

It is amazing to know what some people consider adequate emergency lighting protection: gaslight, flashlight (and believe it or not, candles and kerosene lamps). *Since it is the first sixty seconds which are the most crucial in preventing panic,* it is obvious that there just isn't sufficient time to fumble in the dark for flashlights or handlamps. Such a system, if you can call it that, offers little or no protection. In this atomic age, it is a grotesque anachronism.



This diagram illustrates a typical emergency lighting layout for theatres without balconies. The emergency unit is equipped with two lampheads plus three additional lampheads. Theatres with balconies would require an additional unit for proper protection.

The best kind of emergency lighting protection for you to seriously consider, is the type that operates *instantly* and *automatically* when a light failure occurs. There must be no delay, no need for personal manipulation.

Adequate automatic emergency lighting protection for your premises is not expensive. In many cases the cost for the average theatre will not exceed $150 and sometimes even less.

There are available several types for your consideration, either wet or dry battery-operated, units that provide instant, automatic emergency light when the regular source of current fails. The more expensive wet battery-operated units have self-contained charging equipment which constantly keeps the battery fully charged. There are automatic emergency exit lights that operate like any ordinary exit light with this exception: when the regular power fails, the emergency light is furnished from batteries within the unit. In addition to the emergency exit light, this unit also provides a powerful downward beam to illuminate the floor area below it. There are inexpensive one-headed dry battery-operated units that will be found useful in lounges, smoking rooms, projection room, stairways, etc. These can be purchased for about $20 complete with battery.

The diagram accompanying this article shows how the average one floor theatre (no balcony) can be adequately protected by the use of one wet battery-operated

(Continued on page 19)

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* Electric Cord Co.

Mohawk Theatre, Amsterdam, N. Y.

The Paramount
Syracuse, N. Y.

The Rialto
Glens Falls, N. Y.

The Glove
Gloversville, N. Y.

The Mohawk
Amsterdam, N. Y.

These Schine Theatres install SPONGEX®

SPONGEX for comfort...	luxuriously cushions every footstep smothers disturbing noises.
SPONGEX for economy...	cushions shock of wearing steps—more than doubles carpet life—never mats down—lasts for carpets to come.
SPONGEX for easier maintenance...	creates no dust or lint—is moth and vermin proof its smooth surface is easily vacuumed clean.

SPONGEX

sponge rubber rug cushion

Ask your RCA Theatre Supply Dealer or carpeting contractor about Spongex today. Identify it by the distinctive green and gray coloring. Or write us for samples and information.

THE SPONGE RUBBER PRODUCTS COMPANY
416 DERBY PLACE
SHELTON, CONNECTICUT

Moths, fleas and lice may be controlled by spraying directly on the infested carpet, upholstery or draperies; or a mothproofing treatment, accomplished by fogging may be purchased, and this is guaranteed usually for a five-year period.

YOU CAN BUY THEATRE SANITATION SERVICE AND PEST CONTROL

ROUTINE MONTHLY CARE MAY COST AS LITTLE AS SIX OR SEVEN DOLLARS

by FRED W. NEW*

RATS, MICE AND INSECT PESTS are never tolerated in well-kept homes, nor should they be in theatres where the exhibitor is host to his patrons.

Some theatres have an employe who does routine spraying for roaches and waterbugs and occasionally sets a trap, but many exhibitors have found it not only less expensive but more effective to buy the services of professional exterminators. Such services are available on a 30-day basis or on a yearly contract for monthly care. Special work like mothproofing or termite control may be accomplished in one treatment and guaranteed for five years.

Most exterminating companies offer consultation service on sanitation as well as the sanitation service itself. If a theatre owner prefers to have a representative visit his property and make recommendations for sanitary care which are to be carried out by a theatre employe the fee is figured simply on a time basis. If the exhibitor wishes to buy the company's services, the representative will make an inspection of the theatre premises, keeping in mind any particular problems the owner has presented to him, and making his own observations. He then will make recommendations as to the type of service needed and estimate the cost.

Charges will vary in different parts of the country, but the cost is rarely in excess of $10 a month, although it is necessary sometimes to charge a little more for the first few months until the infestation is under control. In neighborhood theatres the cost may be as low as $6 or $7 a month. Normally, the one time, 30-day job will run about $20. The monthly service, however, is about the cheapest sanitation insurance an exhibitor can have because it provides a serviceman immediately any time there is any trouble. If for any reason further trouble develops after the serviceman has made his regular monthly visit, he will come right back the same day or whenever necessary, at no additional cost.

Service calls are made as nearly on the same date each month as is practical, and are made by the same serviceman in order that he will become completely familiar with existing conditions and know the customer more intimately and understand his problems.

There is no set type of service, as each program is tailored to fit the needs of the customer. However, the usual service provided on a yearly contract for monthly visits is spraying for roaches and waterbugs and baiting for rats and mice. The principal job is caring for the restrooms, drinking fountains, and automatic drink vending machines. The machines are checked primarily for insect infestation; bulk soft drink machines and some candy machines attract roaches and waterbugs because of the sugar. Drinking fountains are checked for sanitation and cleanliness, and the serviceman makes recommendations to the manager regarding any unsanitary condition he finds on the premises. The walls and floors of restrooms are sprayed with an insecticide which is residual in effect, leaving an imperceptible residue on walls which is effective the greater part of the month. Basins and toilet facilities in the restrooms are checked, and the manager informed of any unsanitary condition found.

Fred W. New

There is a terrific rat infestation in many theatres, and it is difficult to find the reason for it. The rats stay in the theatres in the daytime and visit adjoining buildings at night. While the concession stand may attract mice, it is not our experience that it has any bearing on the rat infestation. In many theatres the area under the stage is just dirt and this is an ideal harbor for rats.

The exhibitor can buy almost any kind of service he wants in connection with rats. The exterminators can come in and clean out the infestation and bait the premises for 30 days, or provide regular monthly control. The latter is obviously more satisfactory, because when the bait is removed, the rats can come back in.

Compound 1080 and Compound 42 (Warfarin) both rodenticides, are very effective. Warfarin is not actually a poison and may be used where the public has access or around the concession stand. Poisons are used only in the boiler room or basement or other places where patrons are not permitted.

Rat stoppage is a separate service in that it involves construction to make the building rat-tight. All possible entries must be closed, windows and doors screened, and metal flashing put down around the bottoms of doors and screens so the rats can-

(Continued on page 16)

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* Ragan Exterminating Service

Now Available

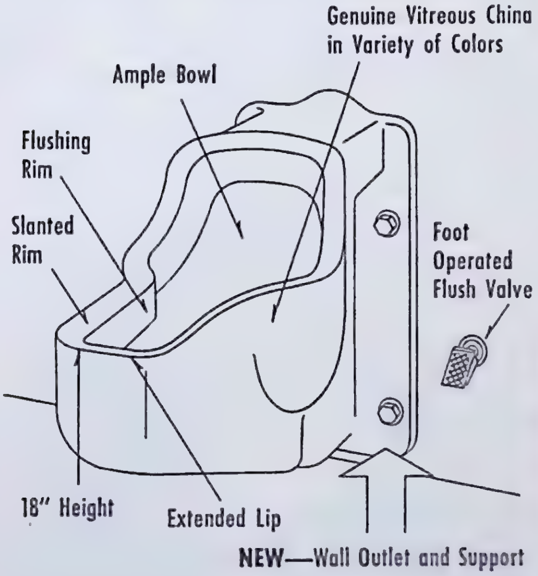
to make floor cleaning in women's rest rooms faster and more efficient

A NEW WALL-HUNG MODEL OF THE *SANISTAND* URINAL FOR WOMEN

The Sanistand Fixture—the American-Standard urinal for women—has already proved successful for contributing to the sanitation, convenience, and general appearance of public rest rooms for women. Now it is available in another model which reduces rest room maintenance still more. Because the new Sanistand is wall-hung there are no floor obstructions to clean around. You can clean the entire floor in one unbroken sweep . . . quickly, easily and much more thoroughly than before.

This new model of Sanistand fixture is typical of the many contributions American-Standard has made to the advancement of sanitation and convenience in public rest rooms. If you would like more information on the Sanistand fixture and on other American-Standard fixtures for modern, sanitary public rest rooms, just write to **American Radiator & Standard Sanitary Corporation**, Dept. MT-11, Pittsburgh 30, Pennsylvania.

THIS NEW SANISTAND urinal has the same features which have made regular Sanistand fixtures so outstanding. Its large bowl, extended lip, slanted rim and convenient 18-inch height tend to discourage misuse. The new style Sanistand is available with hand or foot operated valve and features the siphon vortex water action with flushing rim which empties bowl quickly and quietly, rinses the inside of the fixture and prevents splashing. Because it is made entirely of genuine vitreous china it is easy to clean and keep clean. Comes in choice of attractive colors.


Genuine Vitreous China in Variety of Colors
Ample Bowl
Flushing Rim
Slanted Rim
Foot Operated Flush Valve
18" Height
Extended Lip
NEW—Wall Outlet and Support

AMERICAN-Standard

First in heating . . . first in plumbing

Serving home and industry

AMERICAN-STANDARD • AMERICAN BLOWER • ACME CABINETS • CHURCH SEATS • DETROIT LUBRICATOR • KEWANEE BOILERS • ROSS HEATER • TONAWANDA IRON

You Can Buy Sanitation And Pest Control

(Continued from page 14)

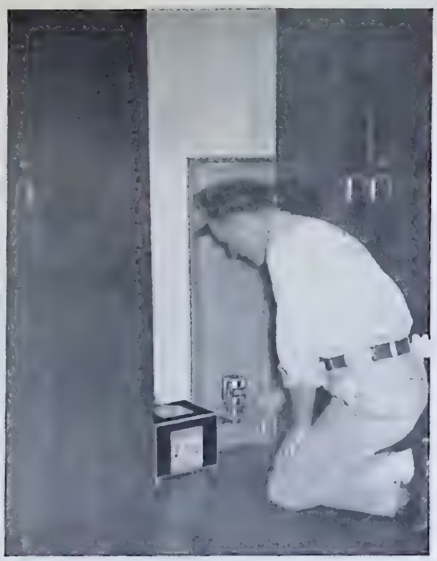
not gnaw their way in. In some cases, to keep rats out of basements or unexcavated portions under a building it is necessary to put down, below the ground, a chain wall of concrete blocks or a poured wall.

Mice give far less trouble, but they will come in, regardless of foods handled in a concession stand, at certain times of the year. This is particularly true in early fall when the first chilly days will send the mice scurrying to find winter quarters. This applies to a great extent to rats.

Where the seating in theatres is infested with fleas, lice, moths or silvermoths, a spraying service may be purchased, or a mothproofing treatment which is guaranteed for five years. Where there are rat infestations there may also be rat-borne fleas which may be particularly dangerous since rats are known carriers of typhus and the fleas will also carry it. Fogging is the most effective means of extermination for fleas, lice and moths, and can be accomplished in an hour, with the theatre remaining closed for another two or three hours. Thus, there is no occasion for any loss of business, and the work may be done day or night.

Fogging is done with a fogging machine, one with an output of about 12 gallons an hour is effective for the average theatre. If the interior area is especially large or there is a very high ceiling it is sometimes necessary to use a machine which will deliver 40 gallons an hour. Fogging is not covered by a monthly service contract, and is done only when conditions require it. Fleas, lice and bedbugs are purely incidental, and occur very rarely. Moths, of course, are more frequently present and require the fogging treatment.

The most effective means of exterminating moths, fleas and lice is fogging. This is done, in an average theatre, with a fogging machine delivering about 12 gallons an hour.



Rats and mice may be baited out for 30 days on a one-time service call, or controlled through regular monthly baiting. The latter system, of course, is more satisfactory and permanent.

Ordinary roach and waterbug service is accomplished with a pressure type spray wherever possible with the susceptible areas sprayed directly. Sprays used, to a large extent, are different formulations of chlordane, lindane and pyrethrins. Liquids are normally used, although these formulas may also be used in powder form.

Germicidal spraying or fogging is not done too frequently, since it is mainly a preventive measure where disease has been present or is possible. Some germicidal fogging was done in the Kansas City area after the July flood. Most theatres use their own germicides in restrooms.

Termites often plague theatremen, principally because so many theatres are built right on the ground, without a basement, which is ideal for termites. To control this situation, the wooden portions of the building that come in contact with the ground must be completely impregnated with a solution that is poisonous to termites. This is a liquid spray which is absorbed by the wood. Termite work varies so greatly it is not possible to quote an average cost figure, nor to handle it on a monthly service basis. However, since the work is guaranteed for five years, and the building is saved from deterioration, the cost is not as great as it may seem. The price will include the initial treatment, plus a yearly inspection, and immediate service on call.

To complete pest control in the theatre the concession area is sprayed for roaches and waterbugs and baited for rats and mice as a preventive measure.

It is wise for an exhibitor to make frequent examinations of his theatre and to keep his eyes open for telltale signs of infestations. Moths and carpet beetles will readily make themselves evident in damage to draperies, carpets and upholstery, and at the first sign of their presence it is more than advisable to call a professional exterminator for an inspection. Moths and carpet beetles can be covered under a five-year mothproofing contract.

To discover evidence of rats and mice, the best thing to do is to examine the building carefully for their droppings or any signs of gnawing. These will most likely be found in basements, under the stage, along walls and the outer edges of the auditorium.

Termites are more difficult to detect, but a floor caving in or crumbling is obvious evidence. Occasionally, during the first warm days of spring, if they are present, there will be a swarming of termites within the theatre building, and if this is observed an immediate inspection is in order.

Effective pest control in the theatre is not only protective insurance of a valuable property, it is also good public relations for patrons will be quick to note any evidence of bad housekeeping which implies lack of regard for their comfort. They are not likely to return to a theatre where they have been thus offended.

On the other hand, a clean, well kept theatre is, in effect, a gesture of welcome and invites continued patronage.

Ballantyne to Distribute Prefabricated Tower

Appointment as exclusive distributor of the new Boyer prefabricated screen tower is announced by The Ballantyne Co. The Boyer screen tower is completely prefabricated and manufactured under Ballantyne supervision in Omaha, Neb. It has been designed for use in connection with the recent NPA M-4 Order and uses less than 1,000 pounds of steel, permitting the drive-in theatre builder to use over one and one-half tons steel elsewhere in the drive-in under the two ton NPA limitation.

The picture area on the Boyer screen tower is 35 ft. high by 48 ft. wide, with the entire screen tower measuring 56 ft. from ground to top.

Because of its simple construction and very simple assembly with bolts, etc., it is estimated that the screen tower can be completely assembled and ready for use within four days from arrival at the drive-in theatre site.

The screen tower is certified by a consulting engineer and will pass all state regulations according to the Ballantyne Co. It is designed for a 30 pound per square foot wind load and so certified.

Better than ever . . . The Modern Theatre Buyer's Guide and Reference Section out this month will contain factual data and reference information concerning theatre construction, operation and equipment in easy to read check lists and charts. You will want to keep it handy for year-'round use.

WHICH

OF THESE SPOTLIGHTS IS RIGHT FOR YOUR ~~LIGHTING~~ LIGHT JOB—

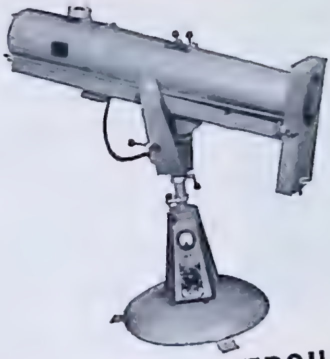
RIGHT for

LARGE THEATRES

ARENAS

ICE SHOWS

AUDITORIUMS



THE STRONG TROUPER HIGH INTENSITY ARC SPOTLIGHT

Projects a sharp, snow-white spot without the use of heavy rotating equipment. Quiet . . . flickerless . . . portable. Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer in base. Silvered glass reflector. Two-element variable focal length lens system. Automatic arc control. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes. Easily disassembled for shipping.

RIGHT for

SMALL THEATRES

HOTELS

NIGHT CLUBS

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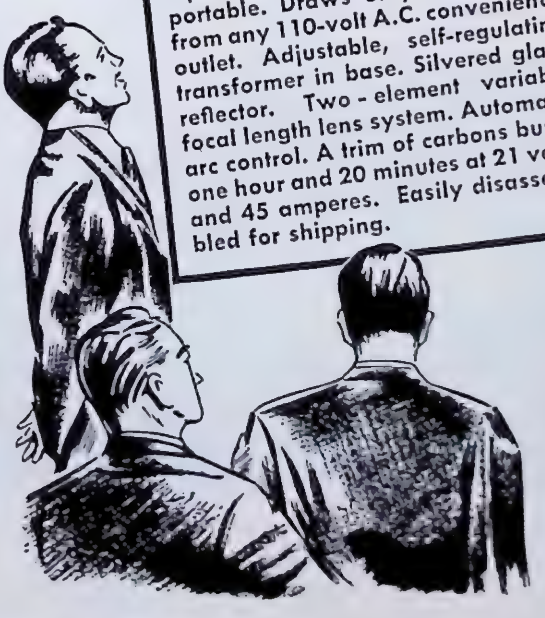
THE STRONG TROUPERETTE INCANDESCENT SPOTLIGHT

Projects 6½ times brighter head spots. Sharp edge from head spot to flood. As contrasted to conventional incandescent spotlights, with which the spot size is varied solely by irising, to result in substantial light loss, the Trouperette utilizes all the light through most of the spot sizes. Variable focal length objective lens system, 5¼'' silvered glass reflector, Fresnel lens. Plugs into any 110-volt convenience outlet.



THE STRONG ELECTRIC CORPORATION

'The World's Largest Manufacturer of Projection Arc Lamps'

34 City Park Avenue Toledo 2, Ohio

Please send free literature on the ☐ Strong Trouperette Incandescent Spotlight; ☐ Strong Trouper Arc Spotlight.

Name____________________

Company____________________

Street____________________

City & State____________________

Equipment Show Wins Interest Of the TOA

Exhibits of theatre equipment and supplies at the convention of the Theatre Owners of America last month were viewed with exceptional interest by theatremen from all over the country. Approximately 1,000 TOA members and their wives attended the convention and trade show which were held in the Hotel Astor, New York. The entire mezzanine floor was occupied by the exhibits of 64 companies manufacturing equipment, furnishings, refreshment merchandise and general supplies for theatres.

In view of impending shortages of materials, theatremen were particularly interested in viewing exhibits of theatre seats, carpets, stage and projection room equipment.

Photographs on this page were taken at various booths where theatre equipment was shown.

Shown in the upper panel, from left, are Tom Friday, Comerford Circuit, Scranton, Pa., and George Hornstein, president, Joe Hornstein, Inc., New York. George Hornstein makes a reappearance in the next photograph, along with Fred C. Matthews, executive vice-president, Motiograph, Inc., Chicago, and Jack Dailey, executive administrative assistant, Radio City Music Hall.

In the lower panel, Harold M. Boardman, Sky-View Drive-In, Augusta, Ga., and Keith Dickinson, theatre products manager, American Seating Co., New York, are pictured on the left. Tom Ribble, Star Drive-In, Albuquerque, N. M., and Murray Lafayette, National In-Car Heater Co., New York, are shown in the photograph on the right.

THEATREMEN VISIT AND PLAN FOR FUTURE IN EXHIBIT BOOTHS

W. C. Stober, General Register Corp., New York and William Forman, Forman Theatres, Seattle, Wash., smile in anticipation of a record flow of tickets during Movietime U.S.A.

Harry Curl, Acme Theatres, Birmingham, Ala., and John Simms, General Precision Laboratory, New York face up to the camera with undaunted confidence in the industry.

TELEVISIO
OFFICE ATTRAC
PALACE

Marty Bennett (right), manager theatre equipment sales, RCA, discusses RCA television equipment with Derald Hart, Westlands Theatres Co., Colorado Springs, Colo.

Smart Restrooms Invite Patrons to Return

(Continued from page 9)

dependable source of drinking water results.

Proper theatre restroom operation is a matter of planned psychology. Good theatre restrooms are carefully designed, and designed for patron appeal as well as sanitation and ease of cleaning. First check your restrooms as a critical patron might, and if you find your facilities off-base, check with your plumber. He can furnish expert advice.

Your restrooms can be as inviting and modern as your lobby or concessions or marquee. A restroom made up-to-date is another flank covered in the constant battle to keep the ticket machines clicking.

Tension Increases Need Of Emergency Light

(Continued from page 12)

unit to which five heads have been connected. Note how this arrangement takes care of each aisle and the lobby, yet the cost of the entire equipment, including the battery is only about $150.

This exit lighting unit operates off the regular lighting circuit, but if there is an interruption of the regular current, it illuminates instantly and automatically from power furnished by batteries within the unit.

If you do not have emergency lighting protection, put it in now. Materials are getting scarce and prices will, in all probability, increase. Don't scrimp or try to cut corners. There are a number of responsible manufacturers who specialize in emergency lighting equipment and they will be glad to help solve your problem economically and efficiently. Give emergency lighting the same consideration that you give other essential equipment. It is going to be a permanent installation, so consider it in terms of insurance and protection for many years to come.

SMPTE Announces New Officers for 1952

Frank E. Cahill, jr., of the Warner Bros. Circuit Management Corp. was elected financial vice-president of the Society of Motion Picture and Television Engineers, it has been announced by Peter Mole, president of the society.

Other newly elected officers of SMPTE are: treasurer, Barton Kreuzer, RCA Engineering Products Dept., Radio Corp. of America; engineering vice-president, Fred T. Bowditch, National Carbon Division of Union Carbide and Carbon Co. Bowditch was reelected to this post.

Newly elected governors of the society include Axel G. Jensen, Bell Telephone Laboratories; Joseph E. Aiken, Naval Photographic Center; George W. Colburn, G. W. Colburn Laboratories; Ellis W. D'Arcy, DeVry Corp.; John K. Hilliard, Altec-Lansing Corp. and Fred G. Albin, American Broadcasting Co.

Newly elected officers and governors will take office January 1 and will serve two-year terms.

Are you getting the most out of your concession business? You'll want to double-check the Refreshment Handbook and other concession material in the MODERN THEATRE Buyer's Directory and Reference Section which you will receive this month.

movies are better than ever!

when you use **SUPER SNAPLITE**

f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast . . . maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches.
Ask for Bulletins 207 and 209.

® K C "You Get More Light with Super Snaplite"

KOLLMORGEN *Optical* **CORPORATION**
2 Franklin Avenue
Brooklyn 11, New York

IN this installment of his manual on protective maintenance for the theatre, L. E. Pope cautions exhibitors to give particular attention to the care of all electrical signs. Further, if repair is indicated, he stresses the importance of supervising all replacements.

Since fire escapes, fire ladders and panic hardware are seldom used they may become unsafe before the theatre owner is aware of it. For this reason they should be checked each week.

L. E. Pope

SMALL REPAIRS

PART VI: MAINTENANCE OF SIGNS AND MARQUEES EXTERIOR PANIC HARDWARE

20. Displays, Marquees and Signs (Cont'd.)

There are many tricks which a neon repair man can exercise if he is permitted to do the work unsupervised. He can tell you when the tube merely needs pumping that the transformer is out, again when one tube is smashed through negligence or damaged in some other manner, it kills one complete circuit. We have known where a neon maintenance man has taken two tubes out of the marquee when only one tube was defective or damaged and he has charged for two tubes. *Be sure to be on the alert for this condition.*

Neon circuits are fused in the flasher box on the roof of your marquee or at the switching panel. It sometimes happens that a surge comes on the line and blows a fuse and we have found it to be the practice of some maintenance companies to take advantage of this situation when replaced fuse would correct the outage of the neon. Frequently a fuse has merely become unscrewed because of traffic vibrations and will only have to be screwed in tightly to restore the circuit.

Particular care should be given to your marquee flashers to see that the contacts are cleaned, motors are oiled and flashers properly fused with fusetrons, which is a special fuse for the protection of single phase motors used on all flashers.

Transformers on marquee circuits give very little trouble and very seldom burn out, so always verify the necessity of replacing neon transformers.

Particular instruction should be given to the boys changing marquee letters. The person who is assigned to change marquee letters should be fully instructed to be careful of the neon on the chaser border and other spaces where his ladder may come in contact with glass tubing. We have had considerable trouble with glass interchangeable marquee letters being broken. This is negligence on the part of the person who changes these letters. Greater care must be exercised so as to eliminate marquee letter breakage. Any theatre having broken marquee letters at this time should have them replaced. Letters should be stored in proper racks with separate sections for each classification.

It is important that you arrange a schedule so that the marquee will be turned on at a particular time and turned off after the boxoffice closes. It is necessary that we eliminate waste.

There are many types of electric signs used in theatre operation. Many of our signs include incandescent lamps and neon. The first requisite in good theatre operation is cleanliness.

First, all signs should be kept perfectly clean. We cannot obtain good illumination with dirty neon, dirty incandescent lamps and a dirty surface. The sign on your theatre is for the purpose of attracting attention. The sign in front of your theatre is there for indentification. Do not permit this sign to become shabby. Most signs include a flasher which either flashes the name of the theatre or the surrounding border. This flasher is to be properly maintained at all times.

Many signs are neglected due to the inconvenience of getting to the sign. There are many companies that do this particular kind of work. Because a sign is dirty does not necessarily mean that the surface should be repainted. It can be cleaned with a damp rag with a neutral cleaner, which will restore a bright appearance.

When the paint on a vertical sign or roof sign has deteriorated and shows signs of peeling, have this sign repainted immediately as the appearance of the front of your theatre means considerable to your boxoffice and painting will extend the life of your sign and help to keep it safe.

When any maintenance is required on electric signs, make sure that you supervise all replacements.

Check your vertical signs and marquees to make sure that all turnbuckles, hangar rods, struts and holding bolts are free from rust and are safe. The bolts which transmit the load from the steel of the marquee to the hangar rods or chains should be checked once a year at least, with a wrench, to make sure they are holding. These bolts are sometimes under the roof of the marquee and hence are seldom checked. They may become rusted due to an invisible leak in the roof. The inside of a bolt may rust without signs showing outside; hence the necessity for a wrench test. If necessary, call in a sign contractor to check such points. As on all other roofs, the roof of the marquee must be kept clean, drains kept clear, and flashings checked. Don't permit a heavy snow load to remain on a marquee roof, but see that great care is taken not to damage the roof in removing the snow.

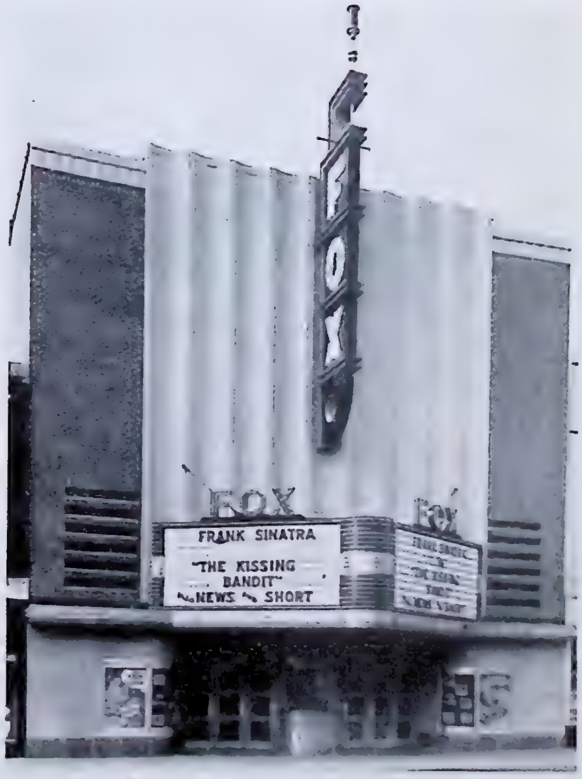
A common practice with many theatres is to install heavy displays on the roof of a marquee, supported by braces nailed to the roof. Because the marquee may not be designed to take this extra load without strain, and because nail holes obviously cause leaks which may ruin interior structure and wiring, you should

MAY SAVE ENTIRE REPLACEMENTS

by L. E. POPE

discontinue this practice. It may also automatically cancel the bond on a guaranteed roof.

Examine theatre roof sign from the roof to determine the condition of the steel supporting the sign. Look for rusted steelwork, bolts, rivets, chains and guy wires. If there is any electric sign wiring on the roof, see that it is properly supported and that the insulation is in good condition. Many of the structures supporting vertical and roof signs have become rusted and corroded and badly neglected. Iron will rust and deteriorate to the extent that it will give away, thus causing serious damage. The rust on sign structures should be removed with a wire brush, then apply a coat of good metal primer. This will prevent rust. The selected color of the structure is to be applied over the metal primer when it becomes dry. On any new iron surface, red lead should be applied first and then the application of the desired color over the red lead surface.



Attractive signs like these on the facade and marquee of the Fox Theatre, Atchison, Kas., require regular, routine maintenance both for safety and for the best display results.

21. Fire Escapes, Fire Ladders, Panic and Other Exterior Hardware

Fire escapes and fire ladders should be checked each week. They are seldom, if ever, used, thus causing us to be inclined to forget and neglect them. A neglected fire escape or fire ladder could cause a more serious catastrophe than a fire. Neglect and age cause many fire escapes and ladders to become weakened, thus being dangerous hazards. It is very important to check all bolts, angles, supports, hinges, counterweights, weight guides, counterbalance equipment, and above all, check and recheck anchorages. Make sure the wall is in good condition and that there are no weakened wall bearings holding fire escapes and fire ladders.

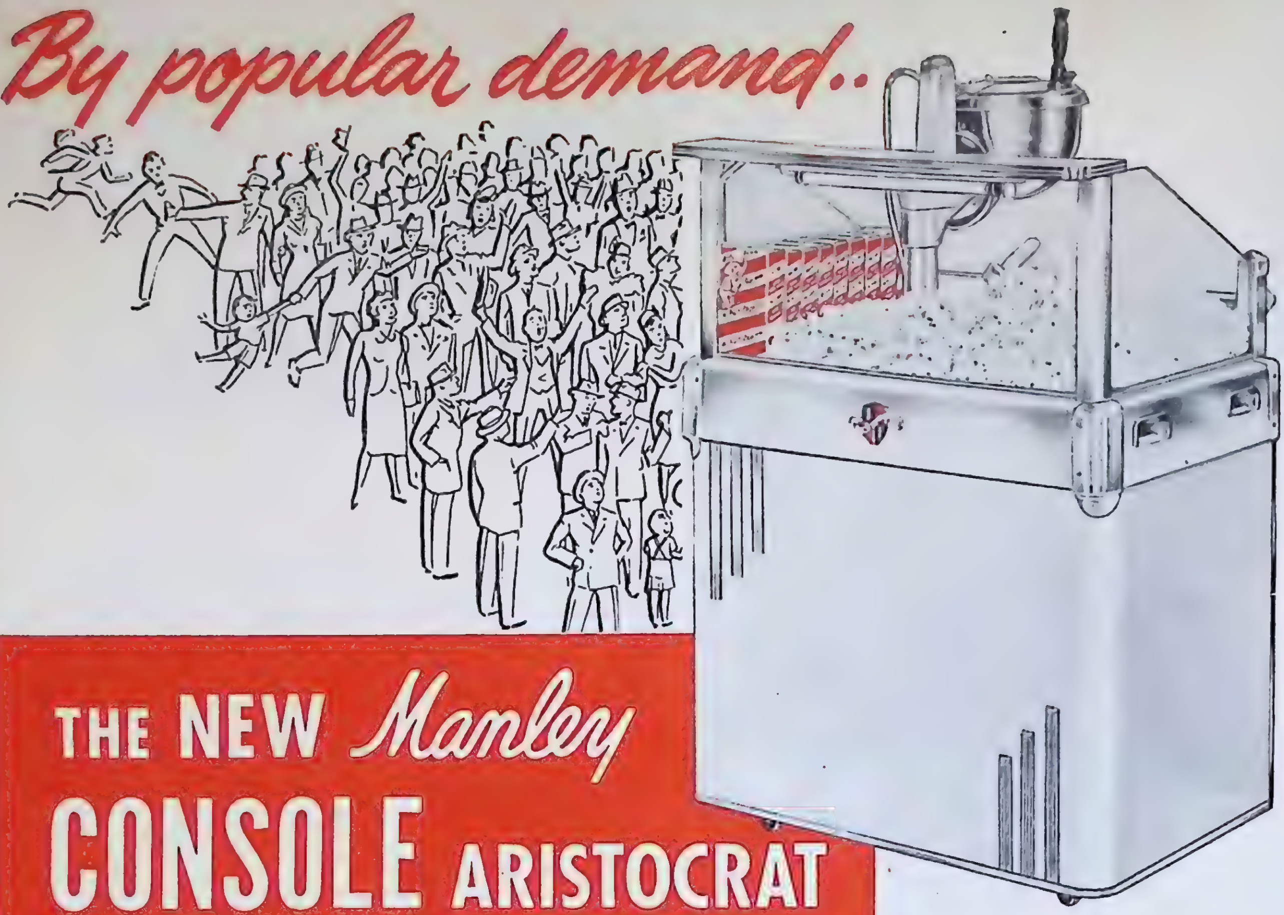
Do not permit fire escapes and fire ladders to become rusty and in poor condition. Keep the iron painted and free from rust. Where there are any indications of rust, have metal wire brushed and painted with a good metal protective undercoat and at least one coat of weather-resisting enamel. Deterioration from lack of paint causes most damage to the iron and steel work, but paint alone will not assure you of safe equipment.

The rusting of hidden anchorages and counterweight equipment will make unsafe equipment that appears to be safe and well maintained. Regular inspections of fire equipment illumination should be made. See that exits from fire escapes are clear at all times, also that no trash collects under or around them which would hinder their ready use.

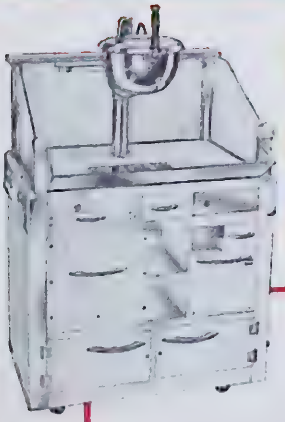
Panic and other exterior hardware seldom receives attention until it becomes inactive and unsafe. Very little care is needed to keep hardware in good repair. A small repair in time will not only eliminate a hazard but often save entire replacements. Hinges that are allowed to become loose often spring or cause other hinges to break. Many times too few or too small hinges not only give away but tear out door casings and damage or destroy doors.

(CONTINUED NEXT MONTH)

By popular demand..



THE NEW *Manley* CONSOLE ARISTOCRAT



- **$ Fast, over-the-counter service**
- **$ Fits into any concession stand**
- **$ Yields up to $178 per 100 lbs. of corn**

THE CONSOLE ARISTOCRAT'S BACK looks just like the Standard Manley Aristocrat. Reading from left to right, top to bottom: cash and salt drawers, control panel, mammoth corn bin, bag and box compartment, automatic seasoning reservoir, old-maid bin, storage space. It all adds up to easy operation.

● In answer to many requests, here is Manley's new console-type popcorn machine, the CONSOLE ARISTOCRAT. It has an up-to-the-minute, low-cut, streamlined beauty fitting in perfectly with the design flow of the most modern concession stands. Built into front or back counters, it'll shine anywhere. With its Formica counter only 50 inches above the floor, customers can be served fast over the top of the machine. Yet with all this, there has not been the slightest sacrifice of quality or performance. The Console's 12 and 16-oz. kettles will pop out yields up to $178 per 100 pounds of raw corn. Working space is ample, too, as you can see from the photogragh at the left... Get more details right away. Fill out coupon below.

Manley KETTLE IS YOUR PROFIT SPOT

Manley, Inc.

The BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY

MANLEY, INC., Dept. BO 11-3-51
1920 Wyandotte St., Kansas City 8, Mo.

I am interested in receiving more information on the NEW Console Aristocrat. Please have a Manley man call.

Name ....

Address ....

City .... State ....

Best time to call ....

MAIL TODAY!

REFRESHMENT Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS •

SOFT DRINK SURVEY

69 Per Cent of All Indoor Theatres Now Sell Soft Drinks

Survey of Theatre Refreshment Sales . . . Part 3

by NEVIN L GAGE

APPROXIMATELY 69 PER CENT of all indoor theatres are now selling soft drinks. Nearly six out of every ten of these houses allow patrons to take the beverages into the auditorium.

These facts indicate how far soft drink merchandising has come in a comparatively short time, to rank high along with popcorn and candy in the theatre concession picture. Only a year ago it was generally considered that less than one-half of all conventional motion picture houses sold soft drinks. Present trends indicate that in the near future light beverages will be offered in three-fourths of the nation's theatres.

It is estimated that within the last three years of rapid concession expansion, more theatres have installed facilities for serving soft drinks than for any other refreshment item. Candy and popcorn had an earlier start in widespread adoption. (Today, popcorn is sold in 96 per cent of all houses, and candy in 85 per cent, according to the recent surveys made for the industry by BOXOFFICE and the MODERN THEATRE Section.)

A breakdown of the beverages which are carried shows that carbonated drinks are sold by 88 per cent of all the theatres selling cold drinks; 39 per cent of the houses sell the non-carbonated varieties. Many offer both.

Carbonated drinks account for 83 per cent of the theatre industry's total soft drink sales, while non-carbonated drinks make up the remaining 17 per cent.

Coin-operated cup drink machines are by a slight margin the most widely used method of drink dispensing. They are used in about half of the circuit houses, and in a little over a third of all theatres selling soft drinks. However, the manual or fountainette dispensers divide the field almost equally with the machine cup venders.

These general trends are all found in the accompanying tables, which are composites of the figures reported by theatres representing the different classifications of size, type, and ownership. Among the individual theatre reports, there were many in all groups which indicated that their managements were getting the maximum out of their concession opportunities.

Highlights of Survey

POLICIES:
69% of all indoor theatres sell soft drinks.
58% permit drinks in the auditorium.

BEVERAGES:
88% of theatres sell carbonated drinks.
39% sell non-carbonated beverages.

SALES:
83% of drink sales are carbonated.
17% are non-carbonated soft drinks.

This report on theatre sales of beverages is based on the Survey of Theatre Refreshment Sales in indoor theatres conducted by BOXOFFICE and MODERN THEATRE Section to provide basic authentic information with which theatremen may compare their own operations. A preview of trends in products sold was published in the August issue of MODERN THEATRE, and the survey reports on management and installation costs and popcorn followed in the September and October issues, respectively. The survey report on ice cream and other products sold by indoor theatres will appear in the December 1 issue.

Table IX

THEATRES SELLING SOFT DRINKS

Theatres SEATING CAPACITY	Non-Circuit Theatres Sell Soft Drinks	Non-Circuit Theatres Do Not Sell Drinks	Non-Circuit Theatres TOTAL	Circuit Theatres Sell Soft Drinks	Circuit Theatres Do Not Sell Drinks	Circuit Theatres TOTAL
250 seats and under	47%	53%	100%	57%	43%	100%
251 to 500 seats	52	48	100	60	40	100
501 to 1,000 seats	81	19	100	84	16	100
1,001 seats and over	85	15	100	90	10	100
Total	60%	40%	100%	79%	21%	100%
TYPE AND LOCATION						
Downtown first run	83%	17%	100%	86%	14%	100%
Downtown sub. run	83	17	100	87	13	100
Neighborhood houses	81	19	100	87	13	100
Small town theatres	53	47	100	70	30	100
Total	60%	40%	100%	79%	21%	100%
Total all indoor theatres	69%	31%	100%	69%	31%	100%

The survey was made possible by the cooperation of hundreds of owners, managers and circuit executives desiring to broaden their knowledge of exactly what is being done in the concession operations throughout their industry. The tables are presented in detail so that anyone can put his finger on the theatre classifications applying to his own and thus make useful comparisons.

THEATRES SELLING DRINKS

Although soft drinks are sold in 90 per cent of the circuit theatres of 1,001 seats or over, a study of Table IX shows that there is still an opportunity for further development of beverage sales in motion picture houses. Note the percentages in the columns indicating how many theatres do not sell soft drinks.

(Continued on following page)

Table X
THEATRES SELLING CARBONATED AND NON-CARBONATED DRINKS

Theatres SEATING CAPACITY	Sell Carbonated Drinks	Do Not	TOTAL	Sell Non-Carb. Drinks	Do Not	TOTAL
Non-Circuit Theatres						
250 seats and under	74%	26%	100%	52%	48%	100%
251 to 500 seats	77	23	100	34	66	100
501 to 1,000 seats	87	13	100	40	60	100
1,001 seats and over	82	18	100	45	55	100
Total non-circuit houses	80%	20%	100%	39%	61%	100%
Circuit Theatres						
250 seats and under	90%	10%	100%	50%	50%	100%
251 to 500 seats	92	8	100	44	56	100
501 to 1000 seats	94	6	100	40	60	100
1,001 seats and over	100	—	100	28	72	100
Total circuit houses	96%	4%	100%	38%	62%	100%
Total indoor theatres	88%	12%	100%	39%	61%	100%

Soft Drink Survey

(Continued from preceding page)

Because there is such a wide variance in the number of theatres selling soft drinks, within the various groups, Table IX presents the circuit and non-circuit theatres separately. It is interesting to note that in both ownership groups, the bigger the houses, the more there are of them which operate soft drink stands. Comparison of the figures in the left and right sections of the table show that fewer non-circuit smaller theaters sell soft drinks than do the circuit houses.

The soft drink section of the Theatre Refreshment Survey again brings out the aggressive merchandising practices of many chain theatres. More circuit houses sell soft drinks than do the independent theatres, and the circuits also tend to use more time-saving dispensing equipment.

Theatremen are noted for adapting their concession setups to the communities they serve and to the size of their houses. Accordingly, the smaller theatres have smaller stands and operate with less expensive equipment. As non-carbonated dispensers generally cost less than the carbonated types, this is one reason why more of the small theatres sell the non-carbonated drinks. See Table X, above.

This factor also helps to account for the higher percentage of theatres selling non-carbonated drinks among the independents. The non-circuit group has a predominance of smaller theatres. The circuits have more of the intermediate and bigger houses, with the result that their volume of sales and greater capital make it possible to invest in the more costly vending or dispensing equipment.

ANALYSIS OF BEVERAGE SALES

With Table XI, concession operators can, for the first time, make comparisons of their soft drink sales with the volume breakdowns of similar theatres. All the leading brands of both types of soft drinks were represented in the lists of beverages sold by the reporting theatres. Carbonated drinks account for 76 per cent of the non-circuit theatre volume and 89 per cent for the circuit houses. The various fruit flavored non-carbonated beverages accounted for as much as 24 per cent among the non-circuit houses, and 11 per cent among the circuits. These combined to make national totals representing the sale of carbonated drinks at 83 per cent and non-carbonated drinks at 17 per cent.

Those who are interested in the extent of sales specialization upon carbonated and non-carbonated drinks exclusively will find in the comparisons in Table XII that 61 per cent of all the indoor theatres confine their soft drink sales to carbonated beverages and 11 per cent concentrated on non-carbonated drinks, while 28 per cent offer both types.

This concentration on one type or another may be in response to the local demand. Or it may be stimulated by the specialized dispensing equipment offered by some of the drink manufacturers. Another factor might be the limitations of equipment and desire of some theatre managers and concession men for a simplified operation. However, study of the "Sell Both" column in Table XII indicates that 34 per cent of the merchandising-minded circuit theatres and the downtown first run houses offer their patrons a variety of both types of drinks. More theatres in these two groups sell both carbonated and stillwater drinks than in any other group.

Table XII
SALES SPECIALIZATION
Theatres Specializing on
Carbonated and Non-carbonated Soft Drinks

Theatres SEATING CAPACITY	All Carb. Drinks	All Non-Carb. Drinks	Sell Both	TOTAL
250 seats and under	48%	22%	30%	100%
251 to 500 seats	63	17	20	100
501 to 1,000 seats	59	8	33	100
1,001 seats and over	68	2	30	100
Total indoor theatres	61%	11%	28%	100%
TYPE AND LOCATION				
Downtown first run	64%	2%	34%	100%
Downtown sub. run	68	5	27	100
Neighborhood houses	68	4	28	100
Small town theatres	56	18	26	100
Total indoor theatres	61%	11%	28%	100%
OWNERSHIP				
Non-circuit houses	60%	18%	22%	100%
Circuit theatres	62	4	34	100
Total indoor theatres	61%	11%	28%	100%

METHODS OF DISPENSING

Among the methods used for dispensing carbonated beverages in theatres, coin machine cup dispensers are installed in 67 per cent of the big circuit houses seating over 1,001. Correspondingly high percentages are shown in Table XIII for the circuit downtown first run houses, the subsequent run houses and neighborhood theatres.

Some of the big circuits reported that they and their concessionaires use these machines as their only beverage dispensing method. By placing a sufficient number of the machines in the lobby, foyer, and mezzanine large crowds are efficiently served. These dispensers are predominately two-drink and three-drink venders.

Table XI
BREAKDOWN OF SALES VOLUME
Portion of Total Drink Sales Represented by Carbonated and Non-Carbonated

	Non-Circuit Theatres			Circuit Theatres		
Theatres SEATING CAPACITY	Carbonated Drinks	Non-Carb. Drinks	Total Drink Sales	Carbonated Drinks	Non-Carb. Drinks	TOTAL
250 seats and under	67%	33%	100%	75%	25%	100%
251 to 500 seats	74	26	100	85	15	100
501 to 1,000 seats	83	17	100	87	13	100
1,001 seats and over	80	20	100	95	5	100
Total	76%	24%	100%	89%	11%	100%
TYPE AND LOCATION						
Downtown first run	87%	13%	100%	93%	7%	100%
Downtown sub. run	93	7	100	89	11	100
Neighborhood houses	88	12	100	90	10	100
Small town theatres	70	30	100	85	15	100
Total	76%	24%	100%	89%	11%	100%
Total indoor theatres	83%	17%	100%	83%	17%	100%

Table XIII—METHODS USED FOR DISPENSING CARBONATED DRINKS

Theatres SEATING CAPACITY	Non-Circuit Theatres: Fountain-ette	Bottle Into Cup	Coin Machine Cup	Coin Machine Bottle	Multiple Methods*	TOTAL	Circuit Theatres: Foutain-ette	Bottle Into Cup	Coin Machine Cup	Coin Machine Bottle	Multiple Methods*	TOTAL
250 seats and under	24%	35%	—	35%	6%	100%	30%	50%	—	20%	—	100%
251 to 500 seats	35	29	15%	17	4	100	44	28	24%	—	4%	100
501 to 1,000 seats	43	18	30	7	2	100	34	13	51	—	2	100
1,001 seats and over	45	11	33	—	11	100	20	9	67	—	4	100
Total	37%	24%	20%	15%	4%	100%	31%	15%	51%	1%	2%	100%
TYPE AND LOCATION												
Downtown first run	43%	14%	36%	7%	—	100%	21%	11%	63%	—	5%	100%
Downtown sub. run	20	40	30	10	—	100	17	8	67	—	8	100
Neighborhood houses	40	16	32	4	8%	100	21	9	68	—	2	100
Small town theares	37	27	11	21	4	100	48	23	27	2%	—	100
Total	37%	24%	20%	15%	4%	100%	31%	15%	51%	1%	2%	100%
Total indoor theatres	34%	19%	37%	7%	3%	100%	34%	19%	37%	7%	3%	100%

*Two or more of the preceding methods.

Most of those reported serve only carbonated drinks but some include one of the popular non-carbonated beverages.

Manual dispensers, of the fountainette type, are used in about one-third of both the circuit and non-circuit houses. The models designed to serve two or three drinks are in the greatest use.

The methods of pouring from beverage bottles into cups and selling bottled drinks through coin machines are employed mostly in the smaller houses in the outlying sections. Theatres using these methods account for a comparatively small fraction of the national total of all theatres.

Some houses sell drinks by two or more

(Continued on page 30)

Table XIV—METHODS OF DISPENSING NON-CARBONATED DRINKS

THEATRES	Fountain-ette	Bottle Into Cup	Coin Machine Cup	Multiple Methods	TOTAL
250 seats and under	62%	38%	—	—	100%
251 to 500 seats	63	31	3%	3%	100
501 to 1,000 seats	75	19	4	2	100
1,001 seats and over	58	16	21	5	100
Total indoor theatres	68%	24%	6%	2%	100%
Downtown first run	68%	21%	11%	—	100%
Downtown sub. run	72	14	14	—	100
Neighborhood houses	72	16	8	4%	100
Small town theatres	65	29	3	3	100
Total indoor theatres	68%	24%	6%	2%	100%
Non-circuit houses	71%	21%	3%	5%	100%
Circuit theatres	65	27	8	—	100
Total indoor theatres	68%	24%	6%	2%	100%

HOLLYWOOD CANDY TV SHOW PROVES *SENSATIONAL SALES SUCCESS!*

Stars of "Hollywood Junior Circus"—fellows who are doing this sensational selling job for you. Ringmaster Paul Barnes, Zero the Little Hollywood Candy man, and Boffo the Clown. See them yourself this Saturday!

Now "Hollywood Junior Circus" Television Schedule *DOUBLED!*

Yes, Hollywood Candy is selling so well—and so fast—that their TV circus show for kids is going weekly! Now it'll be telecast every single Saturday morning—making more and more customers for Hollywood Candy bars, for your retailers, and for you.

No wonder dealers like you all over the country are so enthusiastic about the Hollywood candy line. This is really full-scale promotion . . . and besides, only Hollywood offers all these other advantages:

Top quality candy bars . . . only the finest, freshest ingredients. Taste-appealing variety . . . 7 different bars, all delicious. Eye-catching packages that keep the candy fresh and have good sales appeal. Prices that bring you a profit . . . lower than many, as low as any comparable in quality. Sales guaranteed . . . no risk to you because you can return any unsold bars for full credit. Premiums for kids and adults, too . . . advertised on TV, require return of wrappers.

Don't miss out!

HOLLYWOOD CANDY CO.
CENTRALIA, ILLINOIS

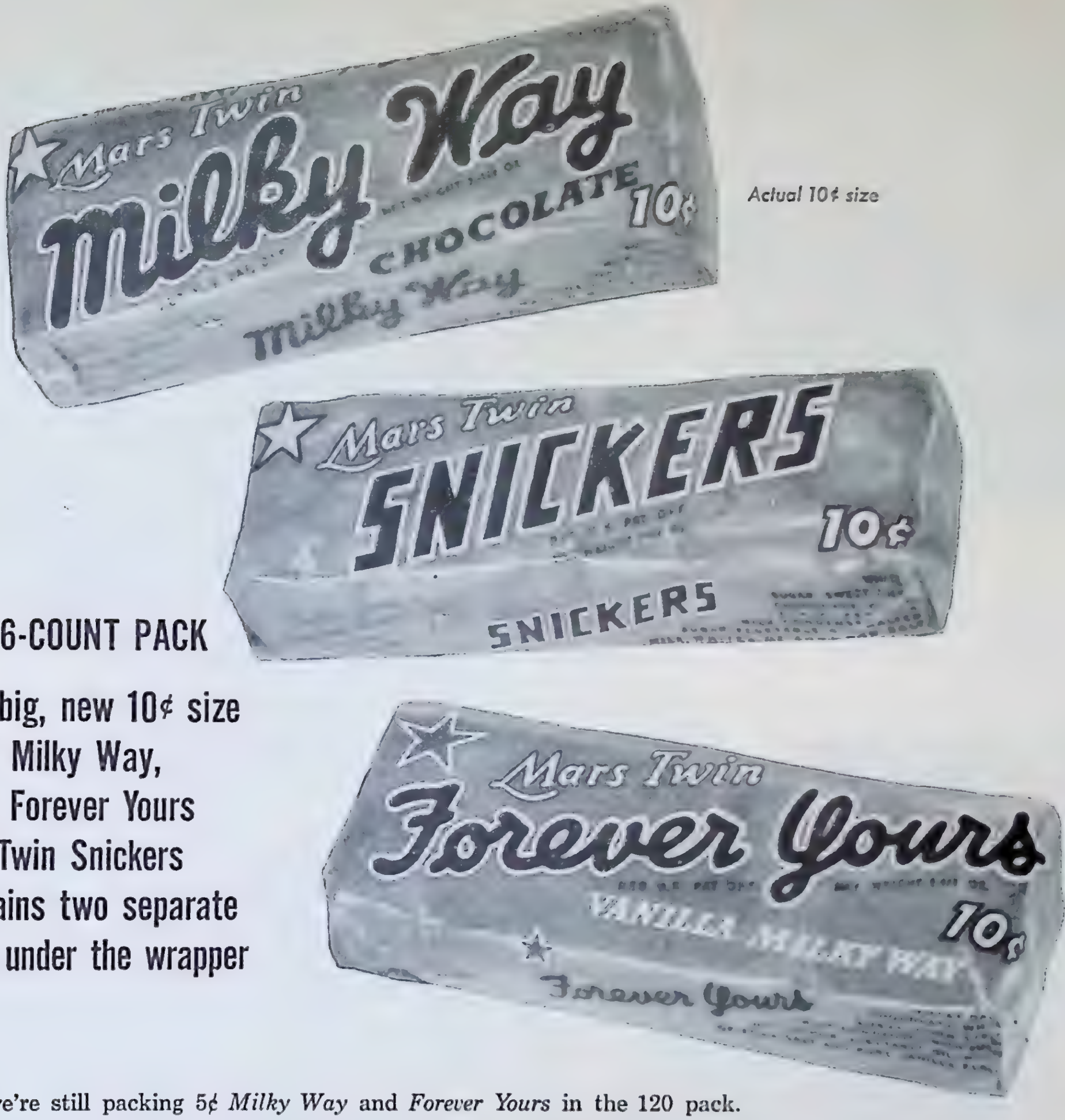
MILK SHAKE
BUTTER-NUT
ZERO

CASH IN WITH THESE TOP MONEY-MAKERS

MILK SHAKE
Chocolate malted nougat topped with caramel, covered with chocolate

BUTTERNUT
Crunch peanuts in caramel center covered with chocolate

Now, Milky Way, Snickers
and Forever Yours
join the Mars Bar
to bring you
a complete 10¢ line of
America's biggest-selling
chocolate-covered
candy bars!


Mars Twin
Milky Way
CHOCOLATE
10¢
Milky Way
Mars Twin
SNICKERS
10¢
SNICKERS
Mars Twin
Forever Yours
VANILLA MILKY WAY
10¢
Forever Yours

Actual 10¢ size

IN 96-COUNT PACK

**The big, new 10¢ size
Twin Milky Way,
Twin Forever Yours
and Twin Snickers
contains two separate
bars under the wrapper**

Yes, we're still packing 5¢ *Milky Way* and *Forever Yours* in the 120 pack. But here's what you've been waiting for—the big, new 10¢ size *Milky Way*, *Snickers*, and *Forever Yours*.

Milky Way, America's favorite chocolate-covered candy bar, its companion bar *Forever Yours*, and *Snickers* along with the *Mars Bar* make a ten-cent combination that's really going places. Years of constant, powerful advertising have built a terrific brand acceptance for these quality bars. So, let candy bars that really turn over fast help you make profits . . . candy bars from Mars. Immediate shipment.

★ **MARS, INCORPORATED**

2019 North Oak Park Avenue, Chicago 35, Illinois

*12 cases of 96-count 10¢ items constitute a minimum shipment.
Prices subject to our regular terms and to change without notice.*

Gael Sullivan, executive director of the Theatre Owners Ass'n, and Peter K. Warren of the Pepsi-Cola Co. are shown on the mezzanine floor of the Hotel Astor where exhibits were displayed at the recent TOA convention. In the background New York's Broadway may be seen through the plate-glass wall.

Coca-Cola
Glascreen

The Coca-Cola exhibit with its several types of vending machines was a popular one at the TOA show. Free Cokes were popular, too, as this photograph indicates.

EXHIBITORS OF REFRESHMENTS AT TOA

Hot n Cold
Spacarb

In the upper panel are D. Scarola, Fred Cools and W. Lawrence, Nestle's Chocolate Co., in their booth at the show. Right, H. J. Foster, vice-president, Spacarb, Inc., and Jack Thomas, vice-president and general manager, Hallmark Productions.

Below (left) is Fred C. Ruhling, division manager, Lily-Tulip Corp., and L. Sugarman, assistant division manager, Beech Nut Packing Co.

D. J. MacMichael, district manager, Manley, Inc., is shown at top left. Next are Charles Hacker, executive administrative assistant, Radio City Music Hall, and Charles Stern, Confection Cabinet Corp.

Below is W. A. Goebel, vice-president, Life Saver Corp. On the right are Jack Dailey, executive administrative assistant, Radio City Music Hall, and M. Hoffer, Mason Candies.

Popular Booths At TOA Show

The rapid expansion of theatre concession sales in recent years made the exhibits of refreshment equipment and merchandise of particular interest to theatremen attending the TOA convention. In the photographs at the left some of the visiting theatre owners are shown.

Top panel: Charles Cretors and Lou Price were on hand to greet theatremen at the C. Cretors, Inc. booth. On the right, Newell Kurson, Graphic Theatres Circuit, Boston, Mass., and Larry Shapiro, district manager of Blum's Candy Co., admire one of the attractively costumed girls who offered sample candies.

Top center panel: Edgar Goth, Fabian Circuit, New York, and Walter Keefe, vice-president in charge of sales, Henry Heide Co., are shown in the candy firm's booth. On the right, I. A. Singer, Rex Specialty Bags, discusses popcorn sales with M. M. Grimes, Bailey Theatre, Atlanta, Ga.

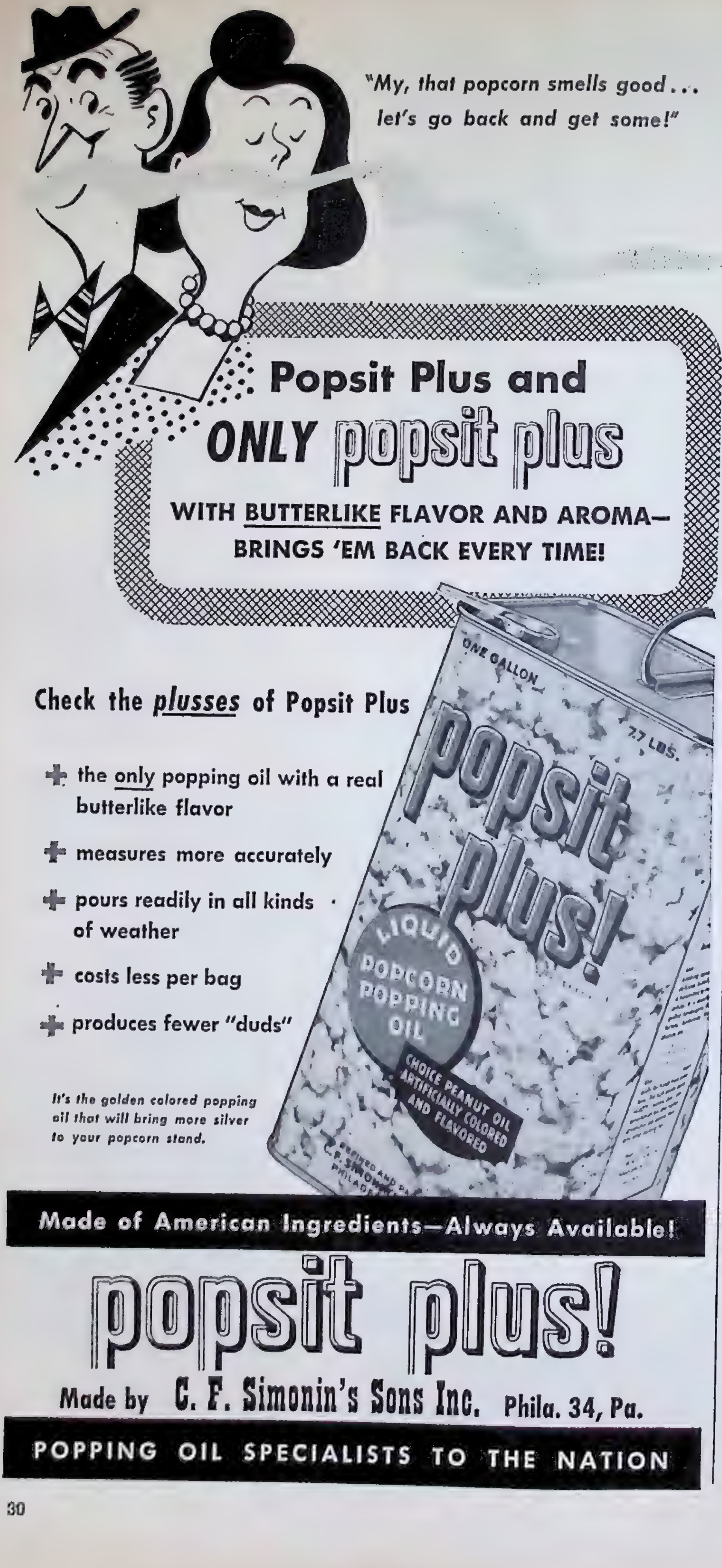
Lower center panel: Dan Gould, sales engineer, Automatic Products, Lillian Gould, and Jack Braunagel, general manager, Commonwealth Drive-In Theatres, Kansas City, Mo., were caught in a happy mood. On the right, Harry Hinebauch, Coca-Cola Bottling Co. and Wayne B. McConnell, Coca-Cola Co., are interested spectators. That's Victor L. Johnson, with the latter company, in the background.

At bottom: M. E. Thalhimer, Logan Theatres, Inc., Logan, W. Va., samples some of the Charles E. Hires Co. product with Pete Hires looking on. On the right, Erwin Mares, Selmix Dispensers, Inc., is shown with Joseph Eagen, Fabian Theatres, New York.

PROFIT WITH THIS
Chase
10¢ SELLER!
New Milk-Chocolate-Covered
Pecan Nougat Bar.

INTRODUCTORY OFFER:
Packed 28. Four free bars
for retailer in every box.

POPCORN BOXES
Automatic Or Regular Closure
Attractive Design at LOWEST Prices
1,000 or 1,000,000
WRITE FOR SAMPLES
DORE POPCORN COMPANY
5913 W. North Ave., Dept. M, Chicago 39, Ill.


ONE GALLON
7.7 LBS.
popsit plus!
LIQUID POPCORN POPPING OIL
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED

"My, that popcorn smells good... let's go back and get some!"

Popsit Plus and
ONLY popsit plus

WITH BUTTERLIKE FLAVOR AND AROMA— BRINGS 'EM BACK EVERY TIME!

Check the *plusses* of Popsit Plus

- the only popping oil with a real butterlike flavor
- measures more accurately
- pours readily in all kinds of weather
- costs less per bag
- produces fewer "duds"

It's the golden colored popping oil that will bring more silver to your popcorn stand.

Made of American Ingredients—Always Available!

popsit plus!

Made by C. F. Simonin's Sons Inc. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

Soft Drink Survey

(Continued from page 25)

of the foregoing methods. Further comparisons can be made by reference to Table XIV on the number of theatres using the different methods of dispensing non-carbonated drinks.

The names of the nationally-known soft drink brands reported in the concession operations across the country included all the favorites, and many regionally popular. In addition are many local products and flavor assortments—all adding up to a great variety and evidence of effort on the part of most houses to please their patrons.

SOURCES OF SYRUP SUPPLY

Drink machine concessionaires, or route men, serve a substantial number of both non-circuit and circuit theatres. In most cases they own and maintain the equipment. They function separately from the refreshment concessionaires who have full charge of the entire refreshment stands for 23 per cent of circuit houses and 6 per cent of the non-circuit theatres. (The operations of leasing concessionaires were covered in Part I of this survey, which appeared in the issue of September 1.)

Table XV
SYRUP SUPPLY SOURCES
Where Theatres Purchase Their Soft Drink Syrups

Sources	Non-Circuit Theatres	Circuit Theatres
Wholesaler	65%	27%
Manufacturer	15	14
Circuit Warehouse	—	9
Concessionaire	15	43
Multiple Sources	5	7
Total	100%	100%

As shown in Table XV, this dual combination of concessionaires provides the soft drink syrup supplies for 43 per cent of the circuit houses and 15 per cent of the non-circuit theatres.

Wholesalers and manufacturers play their usual important roles in serving as the principal syrup supply sources for both types of theatres. Approximately 65 per cent of non-circuit houses depend upon the wholesaler for their soft drink syrups. The wholesaler is also the supplier to more than one-fourth of the circuit theatres.

The circuit warehouse provides the syrups for only nine per cent of the circuit theatres. This represents the smallest number of theatres reported supplied by the circuit warehouses in the candy, popcorn or soft drink surveys. However, in many cases the circuit concession managers at the home offices will order the syrups and have them delivered directly to the theatres. The other refreshment items—such as raw popcorn and candy—require more space and control over temperature and humidity storage conditions,

(Continued on page 32)

Bayard M. Grant, Purchasing Agent,
Durwood Theaters, Inc., operating 14 theaters
in Kansas and Missouri,

says: ***"We display chewing gum in all our theaters. It's a very profitable part of our concession business."***

Yes...Chewing Gum Improves Your Profit Picture!

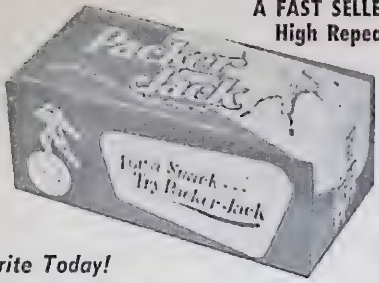
● It's a "good, old American custom" for millions of people to chew gum at the movies. Chewing gum freshens the taste after they've had a snack or treat from the refreshment counter, helps them relax and adds to their enjoyment of the theater. Take advantage of this fact to build extra revenue and good will for your theater. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular, fast-selling brands of chewing gum in a convenient location. Your patrons will appreciate it, and you'll find it profitable.

It Pays To Display and Sell Your Patrons' Favorite Brands!

WRIGLEY'S SPEARMINT CHEWING GUM
WRIGLEY'S DOUBLEMINT CHEWING GUM
WRIGLEY'S JUICY FRUIT BRAND CHEWING GUM

AF-742

BE FIRST in Your Area to Offer This
NEW PROFIT-MAKER
A FAST SELLER!
High Repeats



Write Today!
PACKER JACK
POPCORN CONFECTION
BIG SELLER at 10c
Both in Theatres and Drive-Ins
*Colorful Package . . . cellophane wrapped
*Famous Name . they'll remember and repeat
*Tasty Confection . . . a favorite for snacks
Case of 4 Dozen 2-Ounce Packages... $8.88 ORDER TODAY Gives You Top Profits!
FREIGHT PREPAID on 15 or More Cases
ALSO ASK FOR PRICES on OUR BULK CARMEL CORN and BOXES
KONTNEY CANDY CO.
P. O. Box 402
GREEN BAY WISCONSIN

MELLOS POPCORN
Is the Cream of the Crop

1. CONSISTENT, UNIFORM QUALITY
Highest popping throughout the year. Every lot laboratory-tested. We test—we don't guess!
2. MORE ATTRACTIVE, TASTIER, MORE TENDER
Customers always come back for more once they have tasted its delicious flavor.
3. ATTRACTIVE SILVER SCREEN BOXES
Popcorn boxes available. Real sales boosters.
4. MORE RETAIL SALES PER BAG
Means more profits to you. Mellos Popcorn is worth $5 to $10 more per bag than average corn because of higher popping volume. A trial order will convince you.

We are Dealers in POPCORN, PEANUTS and SUPPLIES
"WHERE QUALITY IS HIGHER THAN PRICE!"
MELLOS PEANUT COMPANY
Los Angeles
637 Towne Avenue
Chicago
724 W. Randolph Street

To Help You . . .

. . . receive quicker, more complete data on products advertised or described in this issue, The Modern Theatre provides a post-paid reply card on page 35.

Soft Drink Survey

(Continued from page 30)

which can best be provided in the warehouse.

DRINKS IN AUDITORIUM

The policies of theatres across the land in regard to permitting patrons to take their soft drinks into the auditorium are clearly reflected in Table XVI. The larger houses are more restrictive, with 53 per cent of them banning drinks from the auditorium. Subsequent run houses and smalltown theatres are, as expected, more lenient.

Some theatres reported that they have a policy of partial restriction. Children are required to consume their drinks at the point of purchase but there is no restraint upon adults.

Table XVI
DRINKS IN AUDITORIUMS
Theatres Permitting Patrons to Take in Refreshments

Theatres SEATING CAPACITY	Soft Drinks Permitted	Not Permitted	TOTAL
250 seats and under	70%	30%	100%
251 to 500 seats	68	32	100
501 to 1,000 seats	53	47	100
1,001 seats and over	47	53	100
Total indoor theatres	58%	42%	100%
TYPE AND LOCATION			
Downtown first run	45%	55%	100%
Downtown sub. run	61	39	100
Neighborhood houses	49	51	100
Small town theatres	66	34	100
Total indoor theatres	58%	42%	100%
OWNERSHIP			
Non-circuit houses	65%	35%	100%
Circuit theatres	52	48	100
Total indoor theatres	58%	42%	100%

Soft drinks were more frequently mentioned than any of the other refreshment products reported as sold in the theatre but banned from the auditorium.

Theatremen who still do not sell soft drinks will find a special interest in Table XVI, for it demonstrates that even though soft drinks are sold in the theatre lobby they can be restricted from the auditorium. Approximately 42 per cent of the houses now selling drinks are operating on this basis. It thus supports the argument in favor of taking advantage of the profit potential in beverage sales to help meet the increase in theatre operating costs.

Mars, Inc. has announced that Milky Way, Snickers and Forever Yours candy bars are now available in 10-cent size, in 96-count pack for theatre concession sales. These, with the Mars bar, complete the company's 10-cent line of cholocate-covered candy bars. The 5-cent Milky Way and Forever Yours bars also are still available in the 120-count pack.

SENSATIONAL RESULTS REPORTED
BY EXHIBITORS EVERYWHERE!
Increased Sales, Increased Profits with Lower Help and Handling Costs

Whether used by itself or as an auxiliary to your present equipment, Hollywood Servemaster proves a big extra money-maker. Even if you're entirely satisfied with your present popcorn income and methods, you OWE IT TO YOURSELF to learn how others have boosted their take terrifically with very small investment. BETTER hot, crisp corn . . . keeps it PERFECT at all times. WRITE NOW!

The Hollywood **SERVEMASTER**
114 West 18th Street, Kansas City, Mo.

The NEW Patented SPEED-SCOOP
Three times more efficient. Scoop and pour a bagful of popcorn in one single easy motion. Made of light, stainless aluminum. Cool hardwood handle. Perfectly balanced for maximum efficiency and speed. Only $2.50 at your Theatre Supply or Popcorn Supply Dealer.
SPEED-SCOOP
109 Thornton Avenue, San Francisco 24, Calif.

"OUR POPCORN SALES POPPED!"
. . . says this exhibitor who kept careful record of the effect of using EPPY POPCORN PRIZES in each bag.
1. GREATLY increased sales of popcorn
2. INCREASED SALES OF SOFT DRINKS
3. LARGER gross refreshment sales
LOWER ratio of small-margin sales
All of these desirable results have been brought about by just one thing, putting EPPY's silver-plated LUCKY CHARM PRIZES into the popcorn bags. No other change was made. The charm prizes have more than paid for themselves! You can do as well.
Write today, or use the FREE postcard on page 50 to inquire re ad 38-B

Samuel Eppy & Co., Inc.
91-15 144th Place
Jamaica 2, New York

For Better Service And Higher Profits
EVERY DRIVE-IN THEATRE
NEEDS THE
BUFFETERIA . . A concession on wheels. Hot and cold compartments.
HOT BOX WARMER on a removable dolly. Rolls easily.
PORTO-FOUNTAIN . . for hot or cold drinks
Ask for descriptive literature, prices and delivery
THE WALKY-SERVICE CO.
401 Schweiter Bldg. Wichita, Kans.

Check Your Boxoffice Appeal-Sanitation

(Continued from page 11)

terial, at least once a day, will lessen the attraction. Then carefully stop up all holes and points where they enter.

Even so they seem to get in anyway, once they get started. Poison does not seem to be the answer as they die in the theatre, often where they cannot be found, and you have made a bad situation worse.

There are certain rat poisons which claim to drive the rodent out of the building in search of water, but we do not vouch for the reliability of such claims.

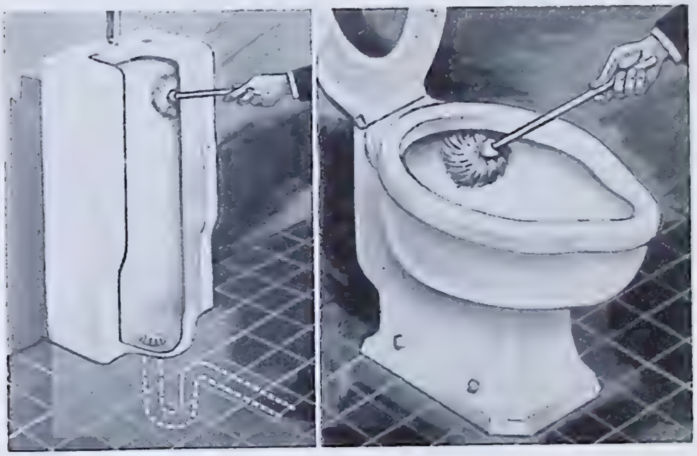
Two or three cats left in the theatre over night will probably prove the most effective remedy for rodents. Rodents seem to pass the word around very quickly when cats are present, and desert the place.

Another pest which occasionally infests theatres, as well as other buildings, is the insect. Foodstuffs attract ants. Dampness breeds other insects. The worst thing that can happen in the way of insects is roaches. Maybe you have never heard of roaches in a theatre, but if there happens to be a roach-ridden restaurant next door you are likely to have them. Roaches avoid the light but the dark auditorium with the floor sprinkled freely with popcorn and candy could offer a field day for them.

DDT is used extensively now for combating insects of all kinds, but more recently insecticides made of *chlordane* seem to be more effective even than *DDT*. They are comparatively odorless and colorless and have greater residual qualities than *DDT*. Sprayed wherever the insects crawl, *chlordane* forms an imperceptible film of crystals which is said to remain insecticidally active for weeks and even months, providing it is not disturbed. In other words, if the insects crawl over the deposit it will cause their death.

If you ever have a siege of mosquitoes, as sometimes occurs when there is much dampness, there seems to be only one quick

(Continued on page 34)



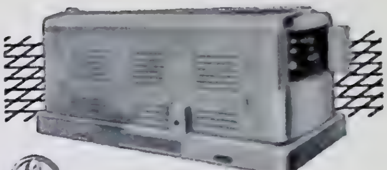
Bowls and urinals should be cleaned, disinfected, deodorized and have noxious scale removed every day. There are many products on the market for these purposes, including Zax. Photo courtesy of Hysan Products Co.

Cheaper than LAWSUITS!

FAIRBANKS-MORSE GENERATING SETS

Power failure can start a lot of trouble for theater operators, hospitals, institutions, churches, schools, police, fire and other municipal departments. Injuries, loss of life, and property damage can lead to costly lawsuits.

Install a Fairbanks-Morse Generating Set for quick power during emergencies. Available in a capacity to meet your needs. Write Fairbanks, Morse & Co., Chicago 5, Ill.



FAIRBANKS-MORSE,

a name worth remembering

"IT'S MOVIETIME U. S. A."

TV

THEATRE VISION
AT ITS BEST
WITH A NEW
CYCLORAMIC
STARK
MOTION PICTURE SCREEN!

Manufactured Exclusively by
B. F. SHEARER COMPANY

SEATTLE • PORTLAND • SAN FRANCISCO • LOS ANGELES

You Can't Buy **A GOOD** Rectifier for Less!

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

WRITE FOR LITERATURE OR FREE DEMONSTRATION

THE STRONG ELECTRIC CORP.
CITY PARK AVE. TOLEDO 2, OHIO
PROJECTION LAMPS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

Check Your Boxoffice Appeal-Sanitation

(Continued from page 33)

and certain way to get rid of them. Close up all vents and burn sulphur, many *pounds* of sulphur. If you burn enough sulphur and confine it closely enough you will eliminate all flying insects in one night.

When burning the sulphur where there is carpeting or other inflammable materials put the sulphur in a deep metal container and set that in a large metal container, (such as a tub) in which there are a few inches of water. Burning sulphur tends to sputter as it burns.

Make a wick of some kind and insert it in the sulphur to keep the latter burning. Place the sulphur pots in several places through the auditorium, the foyer, lounge, etc. The gas must pass into all parts of the building.

Next morning open doors from the outside to create a draft and when possible turn on the ventilating system. There will be little or no residual odor a few hours after you begin ventilating.

Having disposed of the visible pests in the foregoing paragraphs we still have the invisible ones. Although your customers may never know that you are safeguarding their health as they sit in your theatre, you have at least two good reasons for doing so. First there is the humanitarian objective and second, as we have indicated before, sick people do not go to shows.

AVOID SPREADING DISEASE

In crowds packed closely together, breathing the same air for two hours at a time, the spread of disease is always a possibility. Especially during the winter when colds and influenza are rife and when ventilation of the theatre is more restricted than in warm weather, some means should be taken to reduce the hazard of contagion. As you well know, in times of epidemics the theatre is one of the first places to be closed by the health authorities.

In recent years a disinfectant has been developed from glycerin, known as *glycol*, which is said to kill air-borne germs and, so far as we know, is the only germicide which will perform that function.

Made into a spray and usually pleasantly scented, it should be sprayed toward the ceiling all over the theatre. In fact, if you have a balcony, spray it out over the auditorium from that vantage point. This spraying should be done about an hour before the crowd begins to assemble.

Most of the leading manufacturers of disinfectants have a *glycol* product in their line.

Do not confuse the *glycol* spray with the usual theatre spray which may contain such sanitizing ingredients as *quarternary ammonium* or *formaldehyde*. These sprays overcome bad odors, such as that of perspiration, etc., and sanitize objects on which they settle but they do not kill air-borne germs.

In buying germicides and disinfectants consider what is called their *phenol coefficient*. This means their germ killing power as compared with that of pure carbolic acid. For example, a coefficient of five means the product has five times the germ killing power of carbolic acid. They are not necessarily caustic like carbolic acid, however. In fact, most of the newer germicides are not caustic at all and can be handled freely.

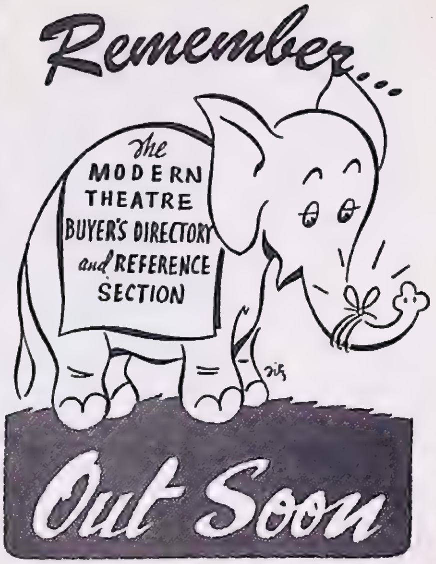
Disinfectants made of Beta Terpineol are excellent for disinfecting and deodorizing toilet rooms, not only for wiping the fixtures, but also for use in the mop water for the floors.

Much more than we have attempted to tell you here can be obtained from any reliable manufacturer of germicides and disinfectants, and because the United States government has set up rigid controls on such products, requiring the registration of the labels, you can believe all you read on the labels. There is a severe penalty for mislabeling germicides, disinfectants and sanitizing products.

Since indoor theatres must now compete, at least part of the year, with open-air drive-ins, good sanitary conditions are more essential than ever. It is a subject as worthy of study as your lobby advertising.

Forecast Greater Detail Contrast for TV

Laboratory studies looking toward the ultimate development of a theatre television system providing picture detail contrast equal to that of 35mm motion pictures were described by Otto H. Schade of the RCA tube department at the 70th semi-annual convention of the Society of Motion Picture and Television Engineers, held in Hollywood last month. New developments in magnetic recording, three-color cinematography and three-dimensional motion pictures also were covered.



Remember...
The MODERN THEATRE BUYER'S DIRECTORY and REFERENCE SECTION
Out Soon

Slash Labor Expense

1. Reduce cleaning time.
2. Clean more effectively.
3. Cut operator fatigue.

The Super needs only one pass over the dirtiest area to make it sparkling clean. This allows the operator more time to do other work.

The Super way is the most effective way to pick up popcorn, litter and street dirt. With Super exclusive tools even the most difficult places—screen, projection booth, drapes, stages, rest rooms—are kept clean at minimum cost. High up places are a cinch with the Super Hi-Up Tube.

Supers have the powerful suction to remove the dust wherever it may be. These easily portable, heavy duty cleaners go everywhere, upstairs and down, between the seats and up the aisles. There is no bending nor stooping —Super tools need only 3½ inch clearance.

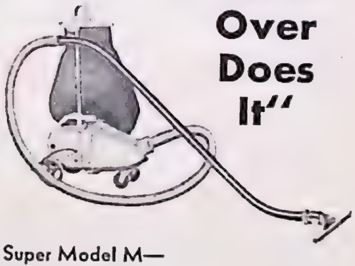
Phone your local supply dealer—he will be glad to demonstrate a Super in your theatre. Or write for complete data.

"Once Over Does It"

Super Model M—For all general cleaning and blowing. Powerful, readily portable.

Super Model BP—A quiet, double-utility cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 12th St., Toledo 2, Ohio
SUPER SUCTION
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



For MORE INFORMATION on any Product Advertised in this issue or mentioned in the New Equipment and news pages or for copies of Manufacturers' Literature listed herein — Use Postcards Below.

READERS' BUREAU

NEW EQUIPMENT and DEVELOPMENTS

Briefed from the full description starting on page 47

Key Number

COIN CHANGER BASE...........................P-812
The changer is merely placed on top of the base and its feet fit snugly into recesses provided. No attachments are used in the unit, manufactured by Metal Products Engineering, Inc.

THREE-DRINK DISPENSER P-813
The soft drink fountain is equipped with a Coca-Cola dispenser and comes with one or two dispensing faucets for other drinks. The unit occupies only one square yard of floor space.

VARLAR WALL COVERINGS STAINPROOF..........P-814
The collection of wall coverings is said to combine fashion appeal and practicality, and to be impervious to stains, dirt and grease spots. It is introduced by United Wallpaper, Inc.

FILTER REMOVES DUST, ODORS..................P-815
The combination filter unit is for heating, ventilating and air conditioning systems, and is said by the manufacturer to last longer because dirt is deposited in complete filter depth, with minimum surface clogging.

16mm CAMERAS WIN AWARD......................P-816
The two new motion picture cameras were awarded the Society of Motion Picture Art Directors' Award for 1952, and are introduced by Bell & Howell Co.

BABY BOTTLE WARMER FOR DRIVE-INS........P-817
The specially designed warmer is made with a heavy copper tank, and is heavily insulated with Fiberglas. The self-service unit maintains a slow boil and will handle four bottles simultaneously.

DUAL FUNCTION FLOOR MACHINE...............P-818
In addition the unit performs the operations of buffing, disk sanding and steel wooling. It is available in three sizes, and is neat and attractive in appearance.

SPEEDY FOUNTAIN MIXER.........................P-819
The mixer aerates fountain drinks without dripping or splashing on back bar or counter and is said to whip any malt or milkshake in approximately 30 seconds. The unit is manufactured by Howard Industries, Inc.

COMPACT EMERGENCY LIGHTING UNIT...........P-820
Insurance against light failures is provided by the lighting unit, which is about the size of a portable typewriter. Manufactured by the Electric Storage Battery Co.

Key Number

MOVIETIME TIE AVAILABLE.......................P-821
The ties are available in green, maroon, brown or navy and are made of heavy rayon crepe, fully lined. Exhibitors may select ties with any state design or the United States outline. Announced by the Moivetime Tie Co.

SELF-CONTAINED FOUNTAIN SAVES SPACE........P-822
The unit occupies less than one square yard of floor space and is introduced by Dispensers, Inc. It uses a standard Coca-cola dispenser and is available with one or two additional faucets.

PAPER CUPS PLUG MOVIE HOUR..................P-823
The paper cups are imprinted with the slogan, "National Movie Hour" and are now available from National Theatre Supply. The cups come in two sizes, and are equipped with Handi-Handle for holding.

REDESIGNED LIGHT DIMMERS......................P-824
The lighting equipment line has been redesigned to provide the utmost in flexibility. Assemblies of the 2,000-watt series are now available in packages of 3, 4, 5 and 6 unit dimmers.

INTERCOM SYSTEM FOR THEATRES.............P-825
The intercommunications system is adaptable to time and labor-saving uses in both indoor and outdoor theatres, and has been introduced by the Talk-A-Phone Co. The unit combines many features of the firm's master-selective and de luxe models.

LITERATURE

Briefed from the description on pafe 50

Key Number

ANNOUNCE REFRESHMENT TRAILER.............L-1436
The Filmack Trailer Co. presents its new Technicolor refreshment trailer in a handsomely illustrated mailing piece, which gives specifications and price data.

PUBLISH REDECORATING BROCHURES...........L-1437
The three new brochures available from Asam Wallpapers, Inc., should be of interest to theatremen who have any future redecorating plans. Full-page reproductions of the patterns available are contained.

TILE LINE DISCUSSED...........................L-1438
Three beautifully illustrated brochures are now available from the Mosaic Tile Co. on their line of ceramic and Carlyle quarry tile. Numerous photos are contained.

PLAYGROUND EQUIPMENT BOOKLET..............L-1439
The colorfully illustrated catalog contains descriptions and photos of the Jamison Mfg. Co. line of equipment. Specifications and installation data are contained.

FLOODLIGHTS DESCRIBED L-1440
The Steber Mfg. Co. bulletin describes its new line of porcelain elliptical-type floodlights, known as Space-Liters, designed for drive-ins and parking lots.

DISCUSS ACOUSTICAL PRODUCTS.................L-1441
The acoustical and sound control products made by the National Gypsum Co. are illustrated and described in several beautiful booklets published by the acoustical firm.

FIRE EXTINGUISHER CATALOG...................L-1442
The catalog is available to theatremen on request from the Fyr-Fyter Co., and contains illustrations and descriptions of various extinguishing units.

PHOTO MURALS ILLUSTRATED...................L-1443
Photo murals and giant prints are described in three colorful brochures available from Rapid Copy Service, Inc. Hints on mounting the murals are contained in one of the booklets.

COIN MACHINES DESCRIBED......................L-1444
This folder issued by the Brandt Automatic Cashier Co., gives detailed information about an automatic cashier, coin counter and packager, and a coin sorter and counter.

PLUMBING EQUIPMENT A TOPIC..................L-1445
The 15-page booklet issued by Crane Co. describes and illustrates industrial and commercial plumbing and heating equipment. Water closets, closet supplies, drinking fountains and urinals are detailed.

PLEXIGLAS SIGNS A SUBJECT...................L-1446
The well-illustrated folder issued by Rohm & Haas Co. has illustrations of various types of installations and contains a listing of the advantages of Plexiglas signs.

AIR CONDITIONING CATALOG....................L-1447
The eight-page catalog deals with the line of air conditioning, refrigeration and water cooling equipment manufactured by the General Electric Co. Numerous illustrations are contained.

LOUVER UNITS DESCRIBED.......................L-1448
The Litecraft Mfg. Corp. brochure contains illustrations and other specifications data concerning recessed, semirecessed, semiflushed dropped lens and concentric louver units.

How to Use These READERS' BUREAU COUPONS

1. Fill out completely a separate coupon for each New Equipment item, News article or Literature reference (above) which interests you. Likewise for each Advertising Product (reverse side of this sheet) about which you want more information. Put only one key number in each square.

Please Print Plainly Write here the key number of the item that interests you 14
Name JOHN C. DOE
Theatre or Circuit QUEEN
Street No. 5TH and MAIN
City NEWBERN State ALA.
The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

2. Use the outer card to request one to four items, both cards if requesting five to eight.

3. When you have filled out the coupons for each request, detach the postcards and mail. No postage needed in the U.S. (Affix stamp in Canada.)

No* Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD
First Class Permit No. 874 - Section 34.9 PL&R - Kansas City, Mo.

Postage Will Be Paid by Addressee

The MODERN THEATRE Section of BOXOFFICE
825 Van Brunt Blvd.
KANSAS CITY 1, MO.

Readers' Bureau

Please Print Plainly Write here the key number of the item that interests you
Name..
Theatre or Circuit..
Street No..
City.. State........................
The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

Please Print Plainly Write here the key number of the item that interests you
Name..
Theatre or Circuit..
Street No..
City.. State........................
The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

Please Print Plainly Write here the key number of the item that interests you
Name..
Theatre or Circuit..
Street No..
City.. State........................
The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

Please Print Plainly Write here the key number of the item that interests you
Name..
Theatre or Circuit..
Street No..
City.. State........................
The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

READERS' BUREAU

For literature on products advertised or mentioned in this issue, see other side of this sheet and read how to use the postcard coupons below.

PRODUCTS ADVERTISED IN THIS ISSUE

ADMISSION SIGNS	
Edgar S. Bowman	40-A
ATTRACTION BOARDS AND LETTERS	
Adler Silhouette Letter Co.	44-B
Wagner Sign Service	50-B
BOXOFFICES	
Poblock & Sons Co.	37-B
CANDY	
Chase Candy Co.	29-A
Hollywood Candy Co.	25-A
Kontney Candy Co.	32-A
Mars, Inc.	26-A
CARBONS	
See Projector Carbons	
CARBON SAVERS	
Payne Products Co. (Con-O-Matic)	39-C
Phillips Electro Extensions	48-C
CARPET CLEANING MATERIALS	
Jerclaydon, Inc.	48-B
CARPET CUSHIONING	
Sponge Rubber Products Co.	13-A
CONCESSION EQUIPMENT, DRIVE-IN	
Walky Service Co.	32-F
CONCESSION CONTRACTORS	
Sportservice Corp.	44-C
CURTAIN CONTROLS AND TRACKS	
Automatic Devices Co.	51-A
Vallen, Inc.	50-A
DISPLAY FRAMES AND EASELS	
Peoples Display Frame Co.	48-A
DRINK DISPENSERS, Soft Drinks	
See Fountainettes	
DRINKS, SOFT	
Coca-Cola Co.	2-A
ELECTRIC POWER GENERATORS	
Fairbanks, Morse & Co.	33-A
FOUNTAIN SYRUPS	
See Drinks, soft	
GUM, CHEWING	
Wm. Wrigley Jr. Co.	31-A
HAND DRYERS, ELECTRIC BLOWER	
Electric-Aire Engineering Co.	52-A
KIDDY RIDES for DRIVE-INS	
Miniature Train Co.	45-A
MOTOR GENERATORS	
Hertner Electric Co.	49-A
PLUMBING FIXTURES	
American Radiator & Standard Sanitary Corp.	15-A
POPCORN BOXES AND SACKS	
Dore Popcorn Co.	29-B
Kontney Carton Co.	32-A
Manley, Inc.	22-A
Mellos Peanut Co.	32-B
POPCORN MACHINES	
Manley, Inc.	22-A
POPCORN PRIZES	
Eppy & Co., Samuel	32-E
POPCORN SCOOPS	
Speed-Scoop	32-D
POPCORN SEASONING (OIL)	
Manley, Inc.	22-A
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POPCORN AND SUPPLIES	
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Ashcraft Mfg. Co.	37-C
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PROJECTION LENS PROTECTOR	
Drive-In Theatre Mfg. Co.	44-A
PROJECTION LENSES	
Kollmorgen Optical Corp.	19-A
PROJECTION AND SOUND	
The Ballantyne Co.	38-A
International Projector Corp.	1-BC
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NOTE: The figures in the key number shown for each advertiser indicate also the page on which the advertisement of that firm will be found in this MODERN THEATRE issue. The whole key number, including the capital letter, must be used when filling in the postcard coupons below to obtain more information about the advertised product.

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Walky Service Co., Inc.	32-F
Watling Mfg. Co.	41-B
William Wrigley Jr. Co.	31-A

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD
First Class Permit No. 874 - Section 384½ PL&R - Kansas City, Mo.

The MODERN THEATRE Section of BOXOFFICE
825 Van Brunt Blvd.
KANSAS CITY 1, MO.

Readers' Bureau

Postage Will Be Paid by Addressee

Please Print Plainly Write here the key number of the item that interests you ☐

Name....................

Theatre or Circuit....................

Street No....................

City.................... State....................

The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

Please Print Plainly Write here the key number of the item that interests you ☐

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The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

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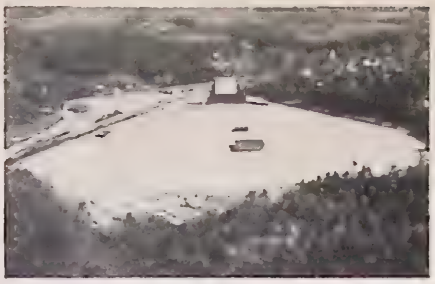
The MODERN THEATRE Section of BOXOFFICE (Nov. 1951)

Theatre Is In Center Of Pine Woods



The striking natural beauty of the terrain makes a perfect setting for the 820-car Brewer-Bangor Drive-In shown in this aerial view. The theatre is nestled in the Maine pine woods on the main road between Brewer and Bangor, from which it derives its name.

The drive-in is owned by E. M. Loew Theatres and was built by the Griffing-Lasky Construction Co. The aluminum fence which borders the ramp area is painted a dull green while the boxoffice booths are of canary yellow.

Praise RCA Sound System In Starlight Theatre

Both patrons and critics at last summer's performances at the new civic Starlight Theatre, Kansas City, Mo., which ranks among the largest and finest outdoor theatres on the North American continent, have acclaimed its engineered RCA sound system as an outstanding achievement, according to M. J. Yahr, newly appointed manager of sound products sales of the RCA engineering products department.

The RCA sound distribution system consists primarily of six twin-power coaxial loud speakers, covering the major seating area, and four two-way speaker systems, providing sound in the front seating area. Four additional speakers provide sound coverage for the stage area for special events.

Installed in two massive pylons, one on either side of the outdoor stage, the equipment is concealed by attractive grills. Sound re-enforcement is provided by five 70-watt amplifiers. Uniform coverage of the entire auditorium is facilitated by provisions for two-way communication between a control room at the rear of the audience area and the amplifier room in one of the pylons.

The new sound installation will pick up the output of ten microphones, distributed among all parts of the stage, as well as in the orchestra pit and backstage locations. Also it has provisions for handling AM and FM radio broadcasts and phonograph recordings.

Control circuits permit the mixing of 12 inputs at one time, six on one sub-master mixer and six on a second mixer. High-fidelity two-way speakers and the latest varicoustic-type microphones are used throughout.

Planning improvements for your theatre? You'll find a wealth of ideas and sources of equipment and supplies in the MODERN THEATRE Buyer's Directory and Reference Section.

Coming Soon!!

DIRECT VIEW THEATRE TELEVISION

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

It Will Pay You to Wait!

Patrons are coming back—

IS YOUR THEATRE READY?

that first impression counts and your house will be plenty impressive with a renovated front by Poblocki.

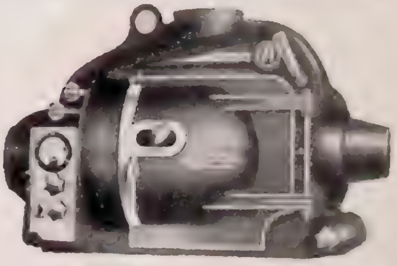
RECENTLY MODERNIZED BY POBLOCKI AND SONS:

Fox-Bay Theatre, Milwaukee, Wis.
Canal Drive-in, Tucumcari, N.M.
Moonlite Drive-in, South Bend, Ind.
Palo Theatre, Lowell, Ind.
State Theatre, Westerville, Ohio
State Theatre, Spring Valley, Minn.
Louisa Theatre, Carnegie, Pa.
Times Theatre, Chisholm, Minn.

ACT NOW— materials are still available

Poblocki AND SONS
[illegible] S. KINNICKINNIC AVE.
MILWAUKEE 7, WISCONSIN

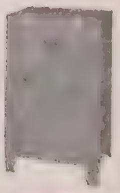
THE ASHCRAFT C-70 PROJECTION LAMP



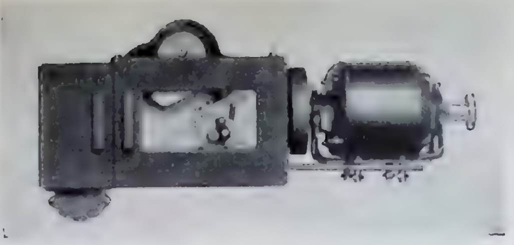
Suprex Projection at its best is obtained with the Ashcraft C-70. Either 7mm carbons from 45-50 amperes or 8mm up to 68 amperes.

Precision operation at all currents. Ball and Roller bearings throughout — 14" high speed reflector.

THE ASHCRAFT SELENIUM RECTIFIER
50 to 110 Amps.
3 phase—190 to 240 Volts
Suitable for all types of lamps. Long life — high efficiency and smooth operation.



C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.



ROYAL SOUNDMASTER

NEW MODEL 9
SOUNDHEAD

SEE IT! HEAR IT! IT'S REVOLUTIONARY!

More new features, simplified design, and advanced engineering combine to bring you an outstanding achievement in sound reproduction. There is nothing equal to it at any price.

For complete details, literature, and prices, see your nearest Ballantyne dealer or write . . .

THE BALLANTYNE COMPANY
1707-17 Davenport St., Omaha, Nebraska, U.S.A.

How to Control theatre-cleaning Costs

The surest way is to use *modern* cleaning equipment. G-E Heavy-duty Cleaners were designed only after a searching study of the theatre's special cleaning problems. As a result, a single G-E Cleaner with complete set of cleaning tools can:

- pick up water (mop water, rug shampoo suds, overflow, etc.)
- clean high-up, out-of-reach areas and projection screens safely, thoroughly, quickly.
- gather gravel, popcorn, cigarette stubs, as well as light dust.
- clean everything from carpets, draperies and upholstery to screens, hard floors and polished surfaces.

Each unit converts quickly to powerful *blower* action that makes collecting coarse litter from under theatre seats quick, easy and economical. Units are compact and light in weight—men or women can operate them with equal ease.

Heavy-Duty Cleaning Equipment

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, Dept. 22-3031
1285 Boston Ave., Bridgeport 2, Conn.
Without obligation, please send complete details on heavy-duty cleaning equipment.

NAME
FIRM
ADDRESS
CITY STATE

MAIL COUPON
FOR COMPLETE
DETAILS

Theatremen Can Aid The Scrap Program

Even that two tons of carbon steel which theatremen are permitted to use for building under NPA regulation limits may depend upon their active participation in the current national drive to recover scrap steel. More important, essential tanks and other armament for our fighting men may not be built in required numbers unless the nation's stockpile is increased by some 36 million tons of purchased steel scrap. The purchased scrap is combined with production scrap, the waste product of the steel mills.

The NPA has set a goal of 110 million tons of steel for 1951, and even more for 1952. For most efficient production, a half a ton of scrap must be used for every ton of steel produced.

While the government is buying scrap in world markets, probing the waters of our coastlines and the South Pacific Ocean, and even scouring the battlefields of Korea, it will not be possible in these ways alone to obtained the required amount. Thus, the need for theatremen to take part in the current national scrap drive being participated in by business, industry, agriculture, trade associations, government departments and community organizations.

The mills and foundries are operating with a dangerously short supply of scrap, some on a day-to-day basis, and they require not only enough for immediate consumption, but a substantial inventory to carry them through the winter months when collections fall off.

Theatremen should go after dormant scrap in their situations—obsolete machinery and equipment, tools and fixtures, including items which are broken, worn beyond repair, dismantled, abandoned, or in need of parts which are no longer obtainable. The scrap should be disposed of through normal channels, local scrap dealers. The dealers grade the scrap and sell it to the mills.

As a by-product of this patriotic service, theatremen may well take into consideration the fact that getting rid of obsolete machines and equipment, and questionable old standbys, will reduce their taxes through inventory write-off, earn lower insurance rates, clear valuable space and improve safety conditions.

Parking problems at theatres, especially in downtown or heavily populated apartment districts, are one of the biggest headaches to theatremen.

John Hamrick Theatres, Inc., solved this type of problem at the Venetian Theatre, Seattle, Wash., by erecting a parking lot across from the theatre. The lot not only alleviates parking problems of theatre patrons, but is also left open during the day for shoppers as a public relations gesture. Over an acre of asphalt, the lot has brought about a considerable increase in attendance at the Venetian.

A Good Heating System Draws More Patrons

When William C. Gillam came on the job as temporary manager of the Lyric Theatre in Lancaster, Ohio, he found he had a problem on his hands.

Here was a good theatre, comfortable seating, first-run pictures—everything a theatre should have except crowds in the auditorium and money in the boxoffice. And why?

While he was searching for a reason, several patrons complained of being cold. The patrons were right; the theatre was cold. This, Gillam decided, was the time for decisive action. Yet he realized that correction of the mechanical problem of supplying more heat would not be action enough to re-establish the Lyric in the esteem of its public. That heating must be improved was obvious, but he felt his chief problem was to sell that improvement to the people.

Placing a call to New York, he talked with E. C. Grainger, president of the Shea circuit which owns the house. Gillam explained the immediate necessity of renovating the Lyric's heating system but emphasized that he felt it equally imperative to admit to the patrons that their complaints had been justified. Grainger gave him permission to use his own judgment, which he did.

How well he did is evidenced by the renewed patronage and the effects resultant from his three-column, eight-inch advertisement in the Lancaster Eagle-Gazette entitled "An Open Letter to Lancaster's Theatre Goers." Over his own signature, Gillam stated the situation simply, telling how upon his arrival there he'd found patrons complaining of the cold, reaffirming his belief that as manager it was his duty to supply warm and comfortable surroundings, and announcing the completion of a thorough renovation of the Lyric's heating and cooling system by one of the best heating engineers available.

"It is my wish to offer my apologies if you have been uncomfortable in the past while attending our movies and also offer my personal promise that we are now doing everything possible to make your next and future visits to the Lyric most enjoyable," he concluded.

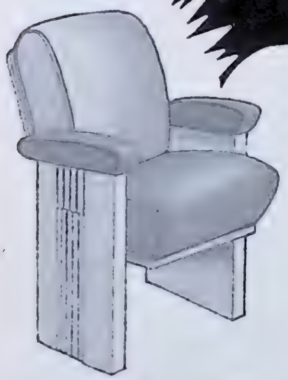
Perlite Production Is Up

Official figures for the second quarter of 1951 just released by the Perlite Institute show a record production of 1,110,250 four-cubic-foot bags manufactured by member companies. In the first two years of operation, production has increased more than 400 per cent. Official figures for the second quarter of 1950 showed a production of 481,907 four-cubic-foot bags while official figures for the second quarter of 1949 showed a production of 244,803 four-cubic-foot bags.

Today with the critical steel shortage, perlite is contributing greatly to the defense effort by helping to conserve structural steel. In a large structure the use of perlite can account for as much as an 80 per cent saving in deadload and most of the saving will be in steel.

The MODERN THEATRE Buyer's Guide and Reference Section is an invaluable aid to theatremen the year 'round. Watch for the 1951 issue which will reach you soon.

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

STAGE SHOW UNITS
ORGANIZED UNITS READY FOR IMMEDIATE BOOKINGS.

Our Stage Shows Are Equipped With Everything to Show Good

• BOXOFFICE PROFIT •
Stage Shows Play Flat or %

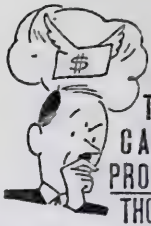
WRITE - WIRE - PHONE

GET IN ON A HOUSE POLICY UNIT. STAGE SHOWS EVERY WEEK

NOTE: Our 3-story office building and rehearsal halls are the largest and finest in the southwest.

To inquire, write in Ad Number 59-B on Free postcard, page 52, or write direct to:

AMUSEMENT ENTERPRISES
1211 Louisiana BILL SIROS Houston 2, Tex.



THE PRACTICE OF THROWING AWAY CARBON STUBS IS PROBABLY COSTING YOU THOUSANDS OF DOLLARS

THE CRON-O-MATIC
Fully Automatic
CARBON SAVER

uses stubs of all lengths without any preparation. It's no longer necessary to guess whether or not a carbon stub will burn a full reel. No matter how short it may be, simply insert in the holder. When it is entirely consumed, the new carbon goes into use without losing the light. It in no way interferes with the regular operation of the lamp.

Adaptable to Ashcraft "D," Brenkert-Enarc, Peerless Magnarc and Strong Mogul lamps. Only $52.50.

PAYS FOR ITSELF 3 TIMES A YEAR!

Burns positive carbon stubs, which usually average 3¼" in length, down to a constant length of ¾" to result in a net saving of 2½" per carbon or 22.2% of the cost of the carbon, which for the average theatre actually amounts to $150.00 per month . . . every month!

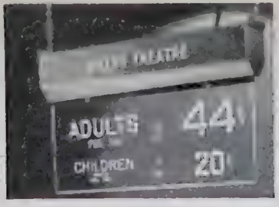
If your equipment dealer cannot supply you, order direct

Dealer Inquiries Invited

PAYNE PRODUCTS CO., Cron-O-Matic Division
2455 W. Stadium Blvd., Ann Arbor, Mich.
( ) Please send literature on Cron-O-Matic Carbon Saver.
( ) Please ship Cron-O-Matic Carbon Saver
( ) C.O.D., including postage.
( ) Remittance herewith.
Name ....
Theatre ....
Street ....
City & State ....
EXPORT Frazar & Hansen, Ltd. San Francisco, New York, Los Angeles

For YOUR BOXOFFICE

Engraved by our exclusive process on lucite to your specifications.



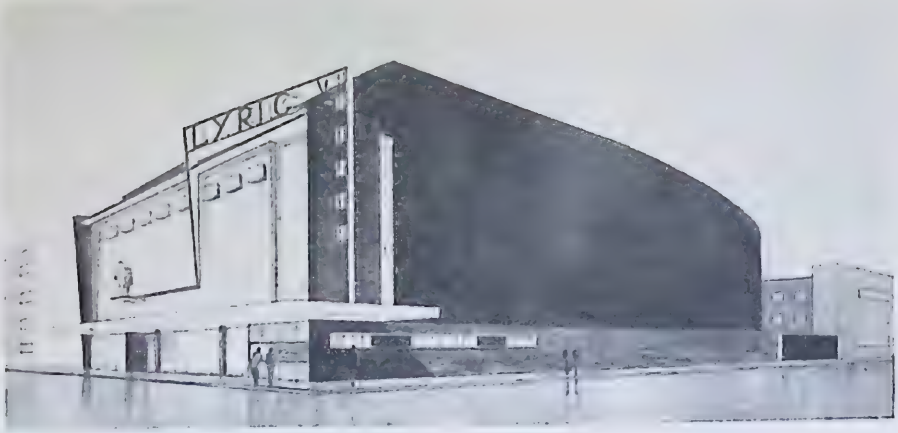
LAMOLITE*
ILLUMINATED PRICE ADMISSION SIGNS

Our enlarged plant facilities assure OVERNIGHT service from coast to coast.
Plastic Signs Engraved for the Entire Theatre

Send for Folder *Pat pend

Edgar S. Bowman
682 Sixth Avenue New York 10, N. Y.

South African Theatre Is Impressive



Modern design of the Lyric Theatre now under construction in Johannesburg, South Africa, shows there is certainly no corner on attractive architecture. Hassim Brothers, of Johannesburg, are the owners. The theatre opened in July.

Theatre Helps Owners Find Lost Articles

The Colonial Theatre, Hartford, Conn., has a new lost and found section in the manager's office.

Ernie Grecula, who serves as manager of the Colonial and also as advertising and publicity director of the Hartford Theatre Circuit, supervised construction of the section, which consists of five wooden shelves appropriately labeled for things generally found in a theatre.

Such items as caps, gloves, eyeglass cases, wallets, jackets, umbrellas, etc., are placed on individual labeled shelves. "It saves a lot of time sorting," Grecula said.

A Television Course For RCA Engineers

Twenty-five RCA Service field engineers and technicians recently completed the second post-graduate training course in theatre television installation and service techniques, it was announced by W. L. Jones, vice-president in charge of technical products for the company.

The training session was a part of the company's long-established program for passing along to all service personnel the results of knowledge gained in actual field operations. The course was directed by Edward Stanke and Cy Keen, both of the district operations department, RCA Co.

NOW-

A "tank-type" cleaner!
A "hand-type" cleaner!
and a popcorn blower!
All in One

IDEAL
BLO-R-VAC
Blows popcorn litter!
Vacuums everything!
Two Models— 1-1/3 and 2/3 H.P.
Picks up water!

The most versatile and practical cleaner you've ever seen! Actually 3 cleaners in one for every cleaning job in your theatre. As a "tank-type" cleaner BLO-R-VAC vacuums big carpeted areas fast—picks up water, mud and particles. As a "hand-type" unit it blows popcorn and litter to the front of the theatre for quick clean up . . . Cleans draperies, ledges, grills, everything! Sprays deodorants and insecticides. No other cleaner offers so much for so little!

CONVERTS IN A JIFFY from a "tank-type" cleaner to a "hand-type" cleaner-blower

Sold Through Leading Distributors

TRY IT FREE

IDEAL INDUSTRIES, Inc.
5225 Park Avenue, Sycamore, Ill.

Arrange free demonstration of the BLO-R-VAC in our theatre.

NAME__________
THEATRE__________
ADDRESS__________
CITY______ ZONE___ STATE____

RESEAT *with* **COMFORT** *Style and* **ECONOMY!**

LUXURIOUS comfort, smart appearance and the economy of both moderate initial cost and the lowest maintenance cost of any chair on the market — all these are yours when you reseat with the IRWIN "COMET". Write for complete details. Reseating with this superb chair is a powerful means of boosting Box Receipts — an investment that soon pays for itself in larger profits.

Aisle standard decorations are optional. Full depth back panel protects seat cushions, prevents accidents.

SEATING COMPANY IRWIN GRAND RAPIDS, MICH.

IRWIN SEATING COMPANY
GRAND RAPIDS, MICHIGAN

A Treasure Trove Of Old Films

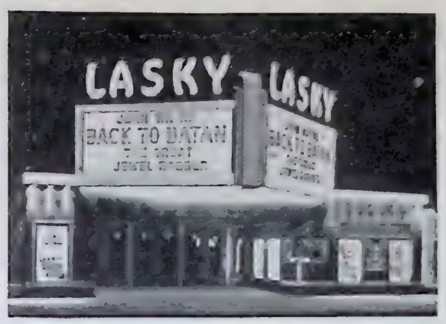
Just imagine being able to go to your own personal collection and pull out an old Charlie Chaplin, Rudolph Valentino, or Theda Bara film, or any one of 700 films dating from 1893 to the early sound films. James Card, assistant curator in charge of motion pictures at the George Eastman House, can do just that.

Card first got tangled up in the celluloid during his student days at Western Reserve university, where as a drama student he became interested in early films and organized showings of foreign and unusual films for the university.

In 1936-37 Card received a German language scholarship at Heidelberg university and while there discovered a print of the "Cabinet of Doctor Caligari," which was more complete than any print in the United States. He was able to furnish the Museum of Modern Art with missing sections of its print.

Since then Card has accumulated 700 titles with most of the producing countries, including Turkey, represented. The earliest film in the collection is Edison's "Fatima" produced in 1893. Card's most prized item is a film by Edwin Porter, Edison's chief cameraman, turned up in a barn in the heart of Cleveland. Card also exchanges film with collectors in foreign countries.

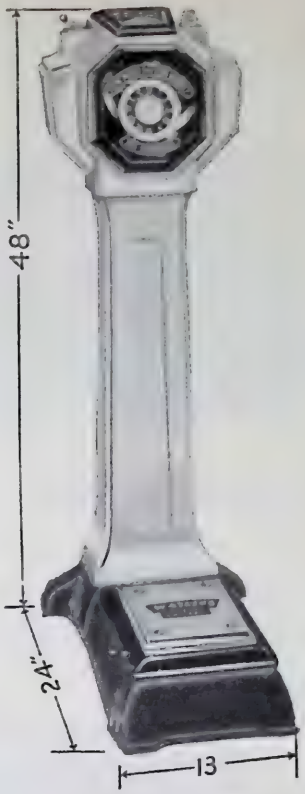
Large Letters and White Space Speed Reading



Attraction panels at the Lasky Theatre in Detroit, Mich., display the effectiveness of installing large red and blue Wagner plastic letters in medium-sized boards. Four and ten-inch blue and 17-inch red letters make the bold bid for attention in the panels 64" by 14', which accommodate five rows of letters. Note the ease and speed of reading possible with the use of the large letters against ample white space.

It is frequently possible to make an old or torn carpet look like new by inserting a new breadth to replace the one damaged. What appears to be a difference in color between the new and old strips can usually be eliminated by cleaning the entire surface after the replacement has been completed.

EXACT DUPLICATES . . . .
Genuine
SUPER
LaVezzi
SERVICE
LAVEZZI MACHINE WORKS
4635 WEST LAKE STREET · CHICAGO 44, ILLINOIS



NET WEIGHT 119 POUNDS

$25

DOWN

Balance $10 Monthly

ALL WEATHER SCALE
FOR OUTSIDE LOCATIONS

The head and post of this penny weighing scale are made of pure aluminum. When highly polished and anodized it takes on a satin silver finish and makes it look like a piece of jewelry. It looks nice with any fixtures and will also stand the weather. This scale can also be operated inside.

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A Manual of Drive-In Design and Operation

Part XIV

SUGGESTIONS FOR OPERATING A DRIVE-IN

by GEORGE M. PETERSEN

THOUGH operational methods of any theatre are controlled to a certain degree by the showmanship of the particular exhibitor the following general information and suggestions will be of value as a basic guide.

ACCIDENT PREVENTION

The majority of automobiles entering a drive-in theatre are occupied, to some extent, by minors and a large percentage of the autos are operated by women so it is absolutely essential that accidents of all kinds be held to a very minimum. This statement applies to the entrance and to the exit of the theatre as well as within the confines of the theatre proper.

Undoubtedly the best available method of accident prevention within the theatre is the installation of ADEQUATE moonlight lighting that provides sufficient illumination throughout the period during which the bright floodlights are extinguished to permit the showing of the films. Proper and efficient policing of the ramp area by the ushers is also beneficial.

To assist in accident prevention at the entrance and exit of the theatre many exhibitors use ushers as traffic control men. This method of traffic control is cheap as to cost but has seldom proved effective or satisfactory. The experienced exhibitor will work out a deal with the state highway patrol, or with local police officers, so that at least one uniformed officer who is experienced in traffic control will be on the job during the loading of the theatre and at each break.

The police authorities are as interested in accident prevention as is the exhibitor so it is usually a simple matter to have this policing performed by regular police officers who are off duty at the hours during which their services are required by the theatre. The exhibitor may pay these officers each night or the officers may select one of their number to collect payment each week and divide with the other officers who have worked on this job. This latter method of payment has proved the most satisfactory since the officers assigned to the detail are rotated so that each receives a portion of the additional compensation.

In addition to the actual service rendered in the control of traffic and the prevention of accidents, this method of payment also produces a friendly feeling on the part of the policemen toward the exhibitor. This is extremely valuable to the showman on nights when the theatre is playing to a capacity audience and the highways are somewhat congested or when there is trouble at the theatre. The usual compensation for this police service is from $50 to $75 a week in the larger communities, while in the smaller locations it is often possible to obtain a uniformed deputy sheriff at from $2.00 to $3.00 a night.

It is also advisable to have a fixed or a mobile traffic light at the entrance and at the exit of the theatre. Such a light at the exit is especially valuable even though it is in actual operation only for 20 or 30 minutes at the break of each show. When such traffic lights are used, however, several of the states require that a white spotlight be provided to illuminate the operator of the signal.

Although theatre personnel should be trained to obtain a complete and concise report covering any accidents that might occur in or in the vicinity of the theatre, the really important idea is to prevent accidents before they happen. All employes should also be educated to pick up or remove any loose obstructions which might contribute to injury of a patron. Such articles are large, loose stones, bottles, cans or similar items.

CAR HANDLING

The policy of some drive-in theatres to have the ushers park the cars for the inexperienced or elderly drivers is not a good operational feature since the theatre is responsible for any accident that may happen while the theatre employe is at the wheel. A driver who cannot park his own car should not drive on the highway, but for the rare case that may require assistance in parking, it is advisable to have one individual who possesses a driver's license to do this job.

Under this heading it may be advisable to mention the windshield wiping service. Many exhibitors have the windshields cleaned while the car is passing the ticket office during the short period of time in which the admission is being paid. As a general rule this is not the place to do the job since the short time available often results in a smeared job. The more satisfactory method is to clean the windshields after the cars are parked on the ramps.

CASHIERS AND CAR HOPS

The most successful way to prevent incoming automobiles from lining up at the ticket office and interfering with highway traffic is to open the ticket office at the time the first cars arrive on the scene and to provide an experienced cashier who is fast enough to sell tickets accurately and make change for at least four car hops. For drive-in theatres having a capacity of 700 cars or less, one ticket office, one cashier, and four car hops should be sufficient IF THE TICKET OFFICE IS OPENED EARLY and a build-up of cars is not permitted to accumulate.

In far too many locations the management will hold the cars between the ticket office and the highway while the concession venders solicit business from the patrons. This method of operation causes a build-up of cars that frequently requires a half-hour, at least, to get moving freely. This method of operating the ticket office is often the cause of complaint from the highway patrol about blocking highway traffic.

When the drive-in theatre is located near a large industrial center it is not unusual to have a large number of patrons appear several hours before the show starts. The occupants of the cars will purchase refreshments at the concession and have a picnic lunch; the father reads his newspaper and the kiddies play on the swings and slides while the entire group enjoys the good fresh air. The exhibitor does a nice business at the concession and the patrons receive the impression that the entire operation is designed for their personal comfort and convenience. This is as it should be.

CHECKING SPEAKERS

The better operated drive-in theatres assign one person to check the in-car speakers each day so that defective or imperfect units can be replaced before the next show or, if immediate replacement is impossible, the location can be noted so that no cars will be parked where there is imperfect sound.

CHILD LABOR

Experienced exhibitors will be certain that any minors employed as car hops, ushers, or venders are provided with proper working papers and also have the permission of their parents to work at the theatre. Since the employment of high school students is both economical and desirable from a publicity angle, the exhibitor should have a written consent from the parents of each child and should also have in his file a photostatic copy of the working papers for each minor employe.

DANCING BEFORE SHOWS

With the advent of daylight saving time the writer installed the first dance floor to be constructed in a drive-in theatre. This dance floor was constructed of terrazzo and the thought was that by using non-sync music, the patrons could entertain themselves until the program was started. The idea never did appeal to the patrons in sufficient number to warrant the expenditure and the floor became a hazard because the neighborhood youngsters would sneak in during the daylight hours and use the floor for a roller skating rink.

Several exhibitors have experimented with temporary wood dance floors and have employed name bands to play in an effort to stimulate business. These ventures have not been a financial success. These ideas are frequently the brain-child of a booker who is working on a percentage of the gross and has no interest in the profits remaining for the exhibitor.

DIGNIFIED OPERATION

It is true that the vast majority of drive-in theatres must cater to the children if they are to be successful but that fact does not permit a sub-standard operation. A theatre can promote the goodwill of the children and still maintain the dignity of operation that appeals to the adults. Established rules of conduct, especially in the playground area, can be enforced in such a manner that the children will not become antagonistic nor the parents disgruntled by the enforcement of such rules.

FEATURE PICTURES

The controversy regarding single versus double features that has existed among the operators of the conventional theatres for many years is an even more vital argument in the operation of drive-in theatres. With the starting time of the first show delayed until nine or ten o'clock because of daylight saving time it is not good business to keep younger patrons out too late and this is inevitable when double features are used.

A rough survey of operating drive-in theatres indicates that about 25 per cent have a policy of single features, while a like percentage have a policy of double features. The remaining 50 per cent have a policy of mixing single and double features. The majority of the mixed policy operations do not use double features on Friday, Saturday and Sunday nights when the additional expense is not required to fill the theatres.

Many drive-in theatre exhibitors obtain an earlier break by starting the program with the feature, running the newsreel, short subject, and/or comedy, and then reshowing the feature. This type of program saves no time for the patrons of the first show but it does shorten the time for the second show patrons.

REFRESHMENTS

It is imperative that all merchandise sold at the concession be of the best quality obtainable; that the merchandise be properly dispensed; and that the concession, its surroundings, and the employes be kept immaculately clean at all times if maximum earnings are to result. The most important item, so far as employe appearance is concerned, is clean finger nails.

Several of the larger and more experienced concessionaires refuse to serve soft drinks other than the popular, well-advertised brands which are opened and poured into paper cups in full view of the customer. Their objection to dispensers which mix the syrup and carbonated water automatically is not with the drink that CAN be mixed but rather with the drink that MAY be produced. If a concession manager is inclined to be a trifle dishonest he can reduce the amount of syrup used in each drink and sell the syrup he saves. The result of this saving in syrup is that the employe pockets a fraction of a cent per drink served, the patron receives an unsatisfactory beverage and the concession operation receives unfavorable publicity.

The subject of Concession Operation is covered in another chapter but the following suggestions are for guidance of the theatre manager;

1. See that all hot drinks are served HOT, not warm.
2. See that all cold drinks are served COLD, not cool.
3. See that the sandwich buns are fresh, not FRESHENED up.
4. See that no reheated wieners are served from the preceding day.
5. See that the popcorn is FRESH and that yesterday's left over corn is thrown away.
6. See that ice cream is served in cups or containers, packaged.
7. See that employes do not handle uncovered food with bare hands.
8. See that everything and every employe is scrupulously clean at all times.

GIVEAWAYS

Most persons, especially children, enjoy "getting something for nothing" so it is only natural that the various giveaways appeal to them. Many of these items are available at a cost of from 40 cents to $1.00 a gross and the surprise connected with a free balloon, a small bag of popcorn, a piece of candy, a cricket, a whistle, or any other of the numerous giveaway items causes children to demand a return to the drive-in theatre just to see what they will receive "free" on their next visit.

GROUP NIGHTS

The practice of having special nights, perhaps one night each month, for various large groups is a good business builder. These nights frequently receive free publicity in the local press in addition to the publicity obtained from the patrons. By assigning the poorest grossing night in the week to these Group Nights the exhibitor can increase his net business while he obtains very favorable publicity.

Some exhibitors make it a practice to reduce the admission charge to patrons who show their membership cards in a certain organization at the ticket office but experience has proved, in the majority of instances, that it is best to charge the regular admissions and have two checkers, one from the organization being favored and one from the theatre, to check the members who pay in. The taxes, of course, are deducted from the gross ticket payments of the group members and the group is given a check for 50 per cent of the remaining net. This refund may also be deducted from tax returns under the heading of donations.

(Continued next month)

Protect Your Projector Lens!

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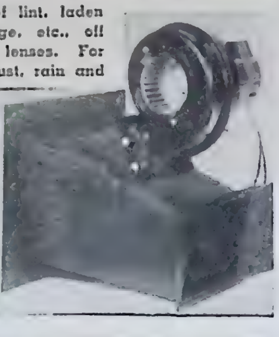
Just as Essential for Indoor Houses as it is for Drive-In Theatres.



Keeps handkerchief lint, laden with lipstick, rouge, etc., off delicately coated lenses. For drive-ins, keeps dust, rain and insects from entering projection port. Assures clean, flawless projection. Eliminates need for optical glass in port hole openings. Blower also acts as an auxiliary exhaust.

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DRIVE-IN OWNER OFFERS YARDSTICK FOR IN-CAR HEATER SELECTION

SOME IDEAS WHICH seem entirely visionary become established practices in an unusually short space of time in show business. The comparison harks back to the opening of a new Twin Drive-In Theatre within the city limits of Cincinnati almost three years ago. Owner Rube Shor had instructed his builder to include a separate cable in the underground wiring for something called "in-car heaters." The idea was new and radical, but showman Shor felt it was worth preparing for in his new situation.

Today, of course, in-car heaters are a common sight at equipment shows, and although they are the subject of some pretty heated debates, are being used more and more by showmen who are figuring costs and advantages in proper relationship to added boxoffice dollars.

DISCUSSED USE OF HEATERS

At a meeting of drive-in showmen from all over the country, Rube Shor discussed practical and profitable uses of in-car heaters with his fellow showmen . . . and, incidentally, proved his right to be classed with the adventurous by throwing into the discussion his own idea of seeking a way to utilize his heater cable for an in-car fan attachment during hot summer weather.

But to return to the findings of a practical showman who has watched one full season's use of in-car heaters. Although it is only common sense to realize that when your patrons can't plow through two and three-foot drifts of snow over roads between their homes and your theatre, no inducement after their arrival will help business, Shor announced some startling results.

He had, he said, operated successfully in a one-inch snowfall, and had stayed open all but three weeks of the preceding winter season.

According to Shor, it's not difficult for any theatreman to figure just how much in-car heaters will help him by figuring the temperatures they will produce in patrons' cars on a realistic basis. His experience has proved that each 100 watts of power provided by the in-car heaters will raise the temperature in an average car by seven degrees. Added to this is one degree of heat for the body warmth of each person in the car.

For instance, suppose you use 500-watt heaters, as Shor does. You can figure that you will raise the outdoor temperature 35 degrees through the heater, and another two degrees if there are two persons in the car. At this rate you can figure that, even though outdoor temperatures are as low as 20 or 25 degrees above zero, a car with two patrons in it will be 59 to 64 degrees above zero, certainly warm enough for patrons dressed for winter.

By this measuring stick you can also decide for yourself the size heater you will need for your climate. A 300-watt heater, by this standard, would raise the temperature in the car 21 degrees, which would be enough in temperate climates where winds were not strong enough to suck heat out of the cars.

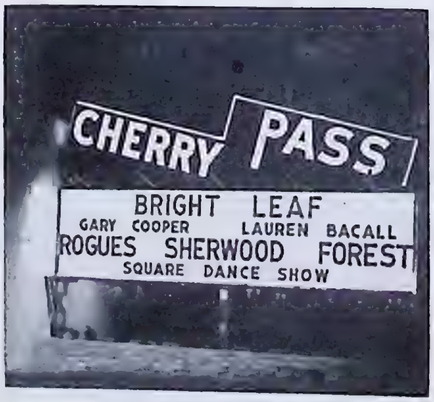
One of the other main problems faced by the theatreman considering the installation of in-car heaters is how to keep from losing them through carelessness or theft by patrons.

Outlining his own system, Shor said that he passed out heaters on request as the patrons entered the theatre. If a carful of patrons did not request a heater, he gave them a small brass check. On leaving the theatre area, each car was required to turn in either a brass check or an in-car heater. Not a single heater was lost during the entire season, Shor reported.

According to a prominent manufacturer, the relative advantage of 110 and 220-volt current should be considered in this regard. His figures showed that losses in all locations were smaller where the higher voltage heaters were used with extensive screen advertising to tell the patron how to use the heater, and acquainting him

(Continued on page 45)

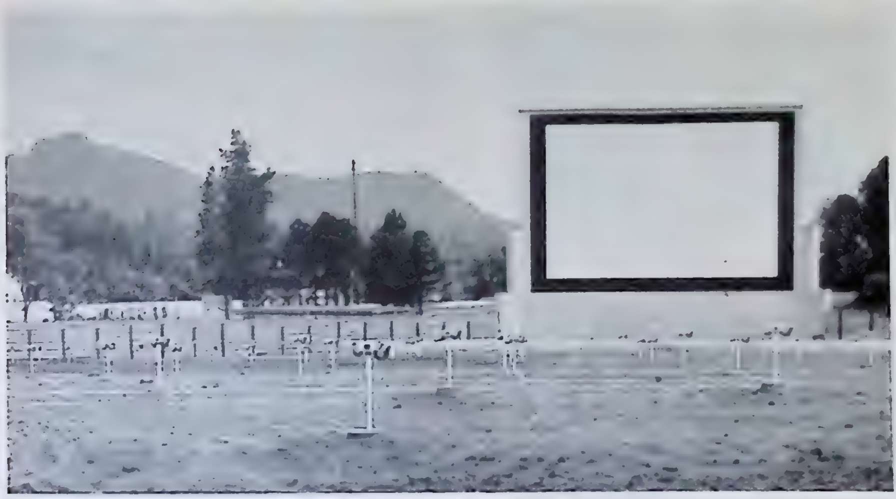
Dramatic Identification For a Drive-In



An unusual theatre name identification sign was used in conjunction with the Wagner changeable copy steel panel assembly recently installed by B. F. Shearer Co. for the Cherry Pass Drive-In near Beaumont, Calif.

The display board is 76 inches high by 25 feet long and accommodates five rows of letters. Wagner 17-inch red plastic letters and 10-inch blue plastic letters are used to form the copy.

This Drive-In Theatre Features A Fireplace in the Concession



A view of the screen tower and scenic backdrop of Crowder's mountain taken from the concession stand of the Dian 29.

Unique in name, the Dian 29 Drive-In Theatre, opened not long ago near Gastonia, N. C., also boasts a number of other unusual features. The outdoor theatre which is owned by Mr. and Mrs. F. B. Grigg, Lincolnton, N. C., is named for their youngest daughter and the highway that runs past the theatre.

In the concession area a fireplace will burn five-foot logs in cold weather for atmospheric effect only, since the building is heated by a modern system. The concession building contains 4,600 square feet of floor space, and is air conditioned. Projection room, offices, storage rooms and employes dressing rooms are included in it.

An intercommunication system permits the manager in the office to keep check on conversations between employes and customers at the boxoffice, concession stand and projection booth.

An attractive fish pond is located between the first ramp and the screen tower. The screen tower is covered with asbestos shingle siding, as is part of the fence surrounding the 12¾ acres occupied by the theatre. The screen is 42x58 feet.

The Dian is equipped with RCA Brenkert projectors, RCA sound and Mobilton in-car speakers. The concession equipment, including an Everfrost soda bar, was furnished by Wil-Kin Theatre Supply.

Advertises Insect Control

Paul S. Purdy, advertising manager of the East Windsor (Conn.) Drive-In Theatre, stresses the drive-in's scientific insect control in extensive newspaper advertising.

Control measures consist of regular insect spraying throughout the tract.

In the newspaper he advertises:

"Our scientific insect control assures a pest-free evening show where it's air conditioned by nature . . . It's a pleasant drive to one of America's finest outdoor theatres!"

Owner Offers a Yardstick For In-Car Heaters

(Continued from page 44)

with the fact that, operating at 220 volts, the unit would be useless on his regular home electric supply. The problem of power supply and rates at each location should be considered in choosing the voltage at which your heaters operate.

As far as costs are concerned, the same manufacturer quoted an installation price of $8.00 a post to put heater wiring into a drive-in that's already wired for speakers and approximately one-third less to install the extra heater cable in a new drive-in. Cost of the heaters is additional.

From an operating standpoint, Shor reported a regular cost of approximately five cents per person for electric current.

In comparing the use of in-car heaters with a plan to enable the patron to operate his car heater, Shor asserted he felt all advantage lay with the special in-car heater operation.

So much for the cost element! On the advantage side of the ledger Shor admitted that you couldn't continue to fill your outdoor theatre to capacity through the winter, but did assert that you could figure on probably 75 per cent attendance during the months the theatre could be operated. Beyond this attendance figure Shor reported that you could expect to operate your concession unit at approximately 90 per cent of its regular business volume.

As just one specific example of how heaters had built winter business for him, Shor reported a special New Year's Eve midnight show that filled his house. The Twin Drive-In uses 1,000 heaters for the two 1,000-car units.

Theatres are like people. Very few of them grow old gracefully. But although theatres grow old faster than people, they have the advantage in that the ravages of age to appearance cannot only be stopped but can be entirely eliminated by a competent decorator.

MINIATURE TRAINS *for* EVERY LOCATION
any SIZE...*any* CAPACITY...*any* PRICE RANGE...
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DRIVE-INS! Don't Wait!

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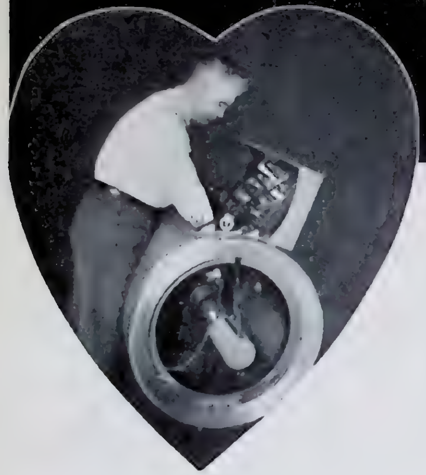
Dept. C, 602 W. 52 ST., N. Y. 19. *Cable:* SOSOUND



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Only from RCA Service do you get the *experience* that comes from installing and maintaining more theatre TV systems than any other service organization—anywhere. Only from RCA Service do you get *specialists* trained in the television laboratories and factories of the pioneer in theatre TV.

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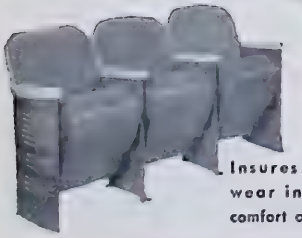

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Insures years of hard wear in a chair with comfort and beauty.

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Uniform Light To All Seats
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LARGE SCREEN TV PICTURES AND REGULAR PROJECTION
SHIPPED FOLDED OR ROLLED
All Dealers
VOCALITE SCREEN CORP.
Roosevelt, N. Y., U.S.A.

Theatremen Solve Problem Of Paging Patrons

How best to cope with the inevitable problem of contacting a member of your theatre audience for a telephone call or other pressing personal business is one that can give the manager a headache unless he adapts his policy on the matter to the changing times.

Admittedly, the job of getting a doctor out of the theatre on an emergency call is one that calls for tact, courtesy and, above all, speed.

Loew's Poli Theatre, Hartford, largest downtown first run film house in Connecticut's capitol city, uses the sideboard system. This consists of having a medical man (or anyone else who knows he or she will be called on an important situation sometime before the performance is over) tell the cashier that he will be called. The cashier promptly gives him a number(from one to ten) and tells him to tell the doorman and the usher serving him where he will be seated. When the telephone call is received the cashier flashes the booth, which in turn flashes on a numbered light on the announcement boards bordering both sides of the stage. The doctor sees his number and departs from the theatre with a minimum of time and effort for all concerned.

THE CUSTOMER LIKES IT

Theatre manager Lou Cohen has found this system to be the most efficient. "The best part about it," he has observed, "is that the customer finds satisfaction in this sort of paging. It's silent and always effective."

Ernie Grecula of the deluxe neighborhood Colonial Theatre, patronized by numerous medical men, makes a practice of having the doctor tell the doorman and usher where he will be seated. When a call comes through it is a simple matter for the usher to advise the doctor.

The Bushnell Memorial Theatre, a legitimate playhouse in Hartford, has one of the more detailed systems.

Managing director William H. Mortensen of the 3,300-seat house has a large blackboard posted conspicuously in his boxoffice. The topline has the words: "Doctor's Locations." The board lists: Name, Floor, Section, Row, Number.

Mortensen has found this system to be foolproof in contacting people.

Of course, theatremen still have to deal with the human element. "Some people don't like ushers to come up and down the aisles calling names, but sometimes we have to resort to this when a man shifts his position without telling anyone on the service staff that he's done so," said Grecula.

Watch for the Modern Theatre Buyer's Guide and Reference Section. Out soon!

NEW EQUIPMENT & DEVELOPMENTS

Base for Coin Changer Is Announced P-812

A special base which may be purchased as an accessory to convert any M. P. Jr. coin changer to roll-out operation has just been announced by Metal Products Engineering, Inc.

The changer is merely placed on top of the base and its feet fit snugly into recesses provided. No attachments are used.

Coins are released in the regular manner and roll out into the coin cup situated on the left hand side near the back of the base.

All old or new M. P. Jr. changers fit the base and it features the same unbreakable aluminum construction and gray hammertone finish, standard with the M. P. Jr.

Carbo-Mix Dispenser Serves Three Soft Drinks P-813

The Carbo-Mix soft drink dispenser is introduced by the Perlick Brass Co. as a theatre refreshment sales unit.

The soft drink fountain is equipped with Coca-Cola dispenser and comes with either one or two Bastian-Blessing dispensing faucets for other drinks. The compact unit occupies only one square yard of floor space.

The self-contained fountain houses carbonator, refrigeration system, pumps and syrup tanks in the lower part of the unit.

FOR MORE INFORMATION

USE Readers' Bureau Coupons, page 35

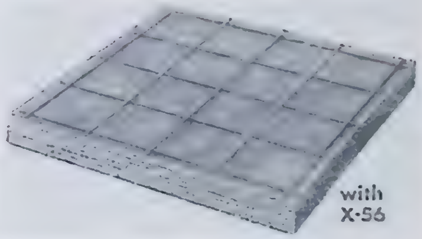
Varlar Wall Coverings Are Stainproof P-814

A new line of Varlar stainproof wall coverings is introduced by United Wallpaper, Inc.

The new collection of stainproof wall coverings is said to combine fashion appeal and practicality, and to be impervious to stains, dirt and grease spots. Soap and water alone will remove most stains from the paper's surface, and only a few exceptions require a light wiping with turpentine.

The thermoplastic wall material is a fusion of colors, plastic resins and paper, with no tendency to peel or chip, and is light-fast, color-fast and odorless. The finished Varlar can be applied to walls and ceilings just as easily as regular wallpaper.

Panel Filter Removes Dust and Odor P-815

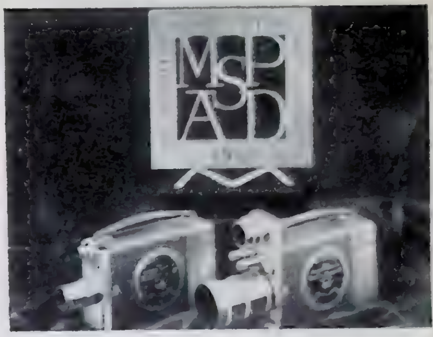


A combination dust and odor removal panel filter unit for heating, ventilating and air conditioning systems is introduced by Research Products Corp.

The filter contains X-56, odor removal ingredient exclusive with RP, plus a save-the-frame system, and self-seal edge.

Ordinary filters may quickly become filled in surface layers and must be changed before inner filter is loaded. The RP filter is said to last longer because dirt is deposited in complete filter depth, with minimum surface clogging even under severe conditions of lint-laden air.

Bell & Howell Introduce Award-Winning Cameras P-816



Two new 16mm magazine load motion picture cameras, which recently won the Society of Motion Picture Art Directors' Award for 1952, are introduced by Bell & Howell Co.

The cameras combine modern, functional styling with a finish of dove gray and chrome. The covering is of Vinyl. Model 200-T has a two-lens turret for added versatility, and a film plane mark engraved on the side of the housing, permitting the accurate measurement of critical focusing distances for closeups.

Winding the film is made simple due to a ratchet key which works with a back-and-forth twisting motion similar to the winding stem of a watch. Complete winding of the camera's 12½-foot film run can be accomplished without removing the hand from the key.

Baby Bottle Warmer For Drive-In Use P-817

A baby bottle warmer especially designed for drive-in use is introduced by National Distributors & Mfg. Co.

Made with a heavy copper tank, the dividers are of a 100-watt immersion-type element. The unit is heavily insulated with Fiberglas so that the casing of stainless steel remains cool enough for handling with comfort.

It is designed to maintain a slow boil and will handle four bottles simultaneously. Its self-service operation saves time for the concession staff as one fill will last nine hours. It is tested for four hours dry and CSA standards call for 1,000-volt test to ground.

SAVE NOW!

Extruded Aluminum Slide Frames

• 8x10	$1.00 each
• 11x14	$1.50 each
• 14x22	$2.15 each
• 22x28	$3.00 each
• 14x36	$3.00 each

Send for illustrated brochure—a complete line of illuminated and non-illuminated wall frames and poster cases.

Peoples Display Frame Co.
1515 Olympic Blvd. Montebello, Calif.

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Machined and Handmade

Ask Your THEATRE SUPPLY

Floor Maintenance Unit Scrubs, Polishes P-818

A floor maintenance machine which performs the operations of polishing, buffing, disk sanding and steel wooling is announced by the American Floor Surfacing Machine Co.

Available in three sizes, including 14, 16 and 19-inch brush spread, the unit is neat and attractive in appearance and has highly polished castings throughout.

A safety grip handle may be easily controlled with either hand, and incorporates a switch which provides positive off-on action when the operator grips it.

Brushes and disks may be easily put on and taken off. Brushes for general polishing, scrubbing, removing gummy accumulations, sanding and buffing are available for use with the unit.

Fountain Mixer Combines Speed, Efficiency P-819

A new fountain mixer which aerates fountain drinks without dripping or splashing on back bar or counter, is announced by Howard Industries, Inc.

The mixer is said to whip any malt or milk shake in approximately 30 seconds, and from 5 to 20 ounces of ingredients with no overthrow. A unique feature is the stainless aluminum Airo-Agitator which penetrates the hardest ice cream quickly and easily, according to the manufacturer.

The three Mix'n Whip models accommodate metal, plastic and paper containers in standard sizes, with or without ridge in all heights available. The mixers come in various color combinations, and take up very little counter space.

Emergency Lighting Unit Compact, Powerful P-820

Insurance against light failures is provided by an emergency lighting unit introduced by the Electric Storage Battery Co.

Each unit is about the size of a portable typewriter, consisting of one or two 25-watt sealed beam floodlights with power supplied by a thick, plate glass jar storage battery. A magnetic switch automatically connects the floodlights to the battery when the normal current is interrupted.

When the unit is not in use, its battery is kept fully charged from the regular electric circuit. The lamp is said to illuminate 4,000 square feet of floor area. Its lamps are adjustable to provide light in any direction, and a single lamp unit will furnish light continuously up to six hours.

Movietime Tie Available For Promotion P-821

Theatremen and their employes can help promote the Movietime program by wearing a Movietime tie which is announced by the Movietime Tie Co. Ties are available in green, maroon, brown or navy, and are made of heavy rayon crepe, fully lined. Exhibitors may select ties with any state design or the United States outline, the wording varying in accordance with the selection.

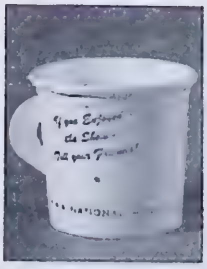
Self-Contained Fountain Takes One Yard of Floor Space P-822

A self-contained fountain unit occupying less than one square yard of floor space is introduced to the theatre refreshment market by Dispensers, Inc.

The Dispens-O-Matic fountainette uses a standard Selmix dispenser for Coca-Cola, and is available with one or two additional faucets for other carbonated or plain water drinks.

The lower part of the self-contained fountain houses carbonator, refrigerator system, pumps and syrup tanks.

Handi-Handle Paper Cups Plug 'Movie Hour' P-823



Handi-Handle paper cups for hot coffee and hot chocolate, and imprinted with the slogan, "National Movie Hour" are now available from National Theatre Supply.

The cups are said to eliminate the danger of burns from hot liquids. Imprinted on one side of the cup is the slogan, "If You Enjoyed the Show, Tell Your Friends."

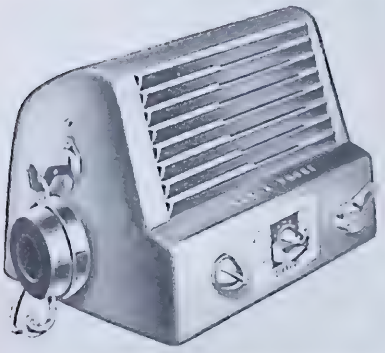
The cups are available in two sizes, six and eight ounces, and are packed 50 to a tube, 20 tubes to a case.

Light Dimming Equipment Is Redesigned P-824

The Superior Electric Co. has redesigned the economy line of packaged Powerstat dimmers. To provide the utmost in flexibility, the most feasible of the suggestions submitted by the users of Powerstat dimmers have been incorporated in these new packaged assemblies and a variety of new models are offered.

Assemblies of the 2,000 watt series are now available in packages of 3, 4, 5 and 6 unit dimmers. Each assembly is housed in an attractive smooth grey finished cabinet. Individual dimmers are operated by vertical hand levers with graduated drums. These levers can be interlocked for master control from one lever. When required, a separate master handle can be provided. Each dimmer has its own on-off switch and circuit-breaker, card holder for circuit identification and pilot light. Standard output connectors include a terminal board for solid connection; pin-jack receptacles for single prong or two prong plugs; parallel blade receptacles and twist-lock type receptacles.

New Communications System For Theatres P-825



A new intercommunications system, combining many features of the Talk-A-Phone master-selective and deluxe models, and adaptable to time and labor saving uses in both indoor and outdoor theatres was introduced recently by the Talk-A-Phone Co.

The new Talk-A-Phone CL series offers for the first time in the low price range a flexible combination from which incoming calls may be answered from a distance of up to forty feet from any master station or sub-station, and in which master stations may talk with each other, sub-stations may be called selectively, or exclusively to any master station, and masters may be used privately or non privately.

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TYPE "HIH" for Suprex and Spot Arcs
TYPE "HS" for 50-63 Volt High Intensity and Spot Arcs (for National Excelite 55,000 type lamp)
TYPE "MA" for 50-70 Volt Low and High Intensity Arcs
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New Curtain Control Helps Owners Remodel at Low Cost

Development of a new, lightweight, more compact curtain control, announced recently by E. J. Vallen, president of Vallen, Inc., is welcome news to theatre owners. For the new Vallen Super Aero Speed Curtain Control fits in perfectly with progressive showmen's plans to remodel and enliven theatres to beat growing competition.

The new control brings new dependability to the all-important task of making stage curtains work properly *all the time.* Mechanically fool-proof, the new Aero Speed Control requires no maintenance, thus saves labor and material costs. At the same time, it saves space, too, for it takes up far less room than any other control of equal capacity.

Find out what this control can do in your theatre now. Find out, too, how little it costs to give the heart of your house—the stage—the face lifting it needs to match the appeal of other forms of entertainment. Just send your stage measurements and specifications to Vallen, Inc. Back will come down-to-earth, workable recommendations at absolutely no charge. Write to Vallen, Inc., Akron 4, Ohio, today.

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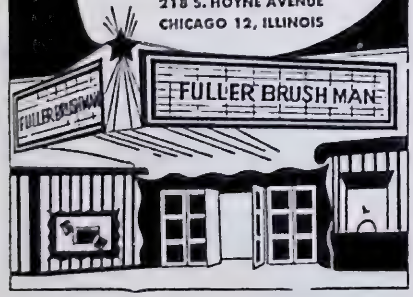

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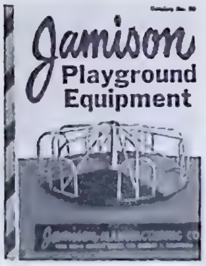
LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Bureau postcard in this issue of The Modern Theatre.

L-1436—The Filmack Trailer Co. announces its new Technicolor refreshment trailer in a handsomely illustrated mailing piece. The trailer is described and several of the characters in the cartoon are illustrated. Additional specifications, purchase price and an application blank are included.

L-1437—Of interest to theatremen who have any future redecorating plans are three new brochures available from Asam Wallpapers, Inc. Largest of the booklets contains full-page reproductions of 15 of the wallpaper patterns, plus a few sample installation photos and other pertinent details regarding the wall covering.

L-1438—Three beautifully illustrated, attractively designed brochures are now available from the Mosaic Tile Co. on their line of ceramic and Carlyle quarry tile. The brochure contains numerous photos of successful installations and pertinent facts regarding installation procedures, patterns, colors and trims.



L-1439 — Jamison Mfg. Co. has published a colorfully illustrated catalog containing descriptions and photos of the firm's line. Specifications, installation data and construction information are given on each playground apparatus for drive-ins.

L-1440—The Steber Mfg. Co. has issued a bulletin describing its new line of porcelain elliptical-type floodlights, known as Space-Liters, which are designed for parking lots and drive-in theatres.

Gold Bond
Thermacoustic

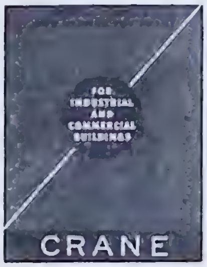
L-1441—Acoustical and sound control products are illustrated and described in several beautifully illustrated booklets published by the National Gypsum Co. Subjects of the booklets include perforated asbestos and Zerocel wool, ceiling tile, a metal acoustical system and fireproof, sprayed mineral wool for acoustical treatment and thermal insulation.

L-1442—A fire extinguisher products catalog is available to theatremen on request from the Fyr-Fyter Co. Various extinguishers are illustrated and described in detail, and an inserted booklet is entitled "The Chemistry and Control of Fire."

L-1443—Photo Murals and giant prints are illustrated and described in three colorful brochures now available from Rapid Copy Service, Inc. Hints on mounting photo murals are contained in one of the three booklets.

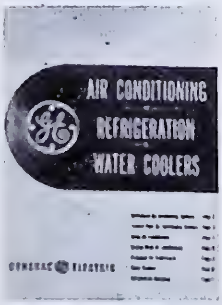
GIANT
Prints

L-1444—The Brandt Automatic Cashier Co. has published a folder describing the firm's coin changing machines. An automatic cashier, coin counter and packager and a coin sorter and counter are illustrated and discussed.



L-1445 — Industrial and commercial plumbing and heating equipment is the topic of a 15-page brochure issued by Crane Co. Lavatories, water closets, closet supports, drinking fountains and urinals are illustrated and described in complete detail.

L-1446—Plexiglas signs are the subject of a well-illustrated folder issued by Rohm & Haas Co. Various types of installations are illustrated, and advantages of the Plexiglas signs are listed.



L-1447—The General Electric Co. has published an eight-page catalog dealing with the firm's line of air conditioning, refrigeration and water cooling equipment. The brief catalog contains illustrations of numerous conditioner units, giving complete specifications data, and additional information regarding special adaptability of the units.

L-1448—The Litecraft Mfg. Corp. has published a technical brochure containing illustrations and other specifications data. Recessed, semi-recessed, semi-flushed dropped lens and concentric louver units are described.

about PEOPLE / and PRODUCT

Dr. Grant Wernimont, a staff assistant in Eastman Kodak Co.'s color control division, has been appointed to the International Union of Pure and Applied Chemistry's newly formed Commission on the Expression of Analytical Results. The International Union was founded in 1919. It has the general aim of obtaining international agreements regarding the tools of science.

Irving A. Singer, vice-president of Rex Speciality Bag Corp., Brooklyn, N. Y., has announced the appointment of Leonard C. Gold as general manager and sales director. Gold has been with the company for three years.

Production of wool and blended carpets and rugs during the month of August 1951 amounted to 3,633,000 square yards, a decrease of 49 per cent from August 1950, Merrill A. Watson, president of the Carpet Institute, Inc., announced today. Production during the first eight months of 1951 amounted to 44,697,000 square yards. This represents a production decrease of 19 per cent for the same period in 1950.

The Perlite Institute, comprising 38 processors of this volcanic glass aggregate for light weight concrete and plaster, received the Class 1-A Grand Award of the American Trade Association Executives at the opening luncheon of the ATAE annual meeting at the Edgewater Beach Hotel, September 17.

The award was presented to Wharton Clay, secretary-treasurer of the Perlite Institute, by Wesley Hardenbergh, president of the American Meat Institute and a past president of ATAE. Charles Sawyer, Secretary of Commerce, headed a distinguished jury which selected the award winners in the fifteenth year of this competition among the 1,300 members of the trade association group.

Henry Kupchunos has been named projectionist at the Plaza Theatre, Windsor, Conn., replacing Fred Boucher who has joined the projection staff at the Glastonbury Theatre, Glastonbury, Conn.

The Ballantyne Co. has announced through its sales manager, J. Robert Hoff, that from March 1 of this year through September 30 it has salvaged more than 21 tons of steel scrap from its manufacturing operations. This more than three tons per month of steel scrap has been turned over to local dealers to channel into the steel scrap program.

As soon as Ballantyne learned of the urgent need for scrap at the meeting of the Motion Picture-Photographic Products Division meeting last spring the present program was inaugurated. In the same period of time 30 to 40 pounds of copper wire clippings have been salvaged and turned over to local scrap dealers.

In a further effort to cooperate with the scrap program, Ballantyne also has scrapped over 100 old Powers projectors, 46 obsolete Simplex type projectors and hundreds of out-of-date amplifiers, projector bases and trade tools and dies that have been accumulated by the company over the past 20 years. It is estimated that the salvage figures already quoted were added to in this fashion by at least one-and-one-half tons of steel and one-and-one-half tons of copper and brass.

Thirty-five theatre television systems ordered by exhibitors in 60 days! That is the latest report from National Theatre Supply, tangible evidence that interest in this new medium continues to rise.

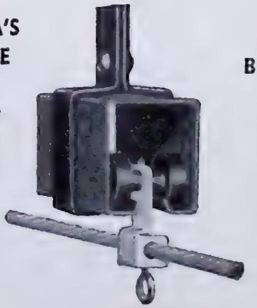
In addition to orders for 23 Simplex direct view systems, National stated that 12 theatres have signed for film-delay Videofilm systems in the past two months. The first large-screen television system was purchased by the Fulton Theatre, Pittsburgh, where it has been in operation since early last March.

Further proof that theatremen are avidly seeking the latest information on all phases of theatre television was their enthusiastic attendance at National's special television clinics held in August in principal cities in the south and west.

Horace J. Lilleston, vice-president, Pabco Products, Inc. has been appointed a member of the Industry Advisory Committee for Asphalt and Tarred Roofing Products. Lilleston already serves on two other OPS industry committees.

AMERICA'S FAVORITE

All ADC Tracks are equipped with new adjustable type floor pulleys.



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- ☐ Drink Dispensers
- ☐ Drive-In Equipment
- ☐ Lighting Fixtures
- ☐ Plumbing Fixtures
- ☐ Projectors
- ☐ Projection Lamps
- ☐ Seating
- ☐ Signs and Marquees
- ☐ Sound Equipment
- ☐ Television
- ☐ Theatre Fronts
- ☐ Vending Equipment

☐ Other Subjects ....

Theatre ....

Seating Capacity ....

Address ....

City ....

State ....

Signed ....

Postage-paid reply cards for your further convenience in obtaining information are provided in The MODERN THEATRE Section, published with the first issue of each month.

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GOLDE MANUFACTURING CO.
Dept. B0 1220 W. Madison St., Chicago 7, Ill.

To respond to this advertisement, use postage-paid card in this issue, using this ad's Key Number 59-C.

Formation of a new company, called Multi-Aid Computer Corp., established for the purpose of manufacturing and distributing a new multiplying device called "Multi-Aid" was announced recently.

The "Multi-Aid" is a new, improved form of slide rule which permits answers to multiplication problems to be read in the significant figures, one to nine, rather than in complicated logarithmic scales which may have varying values and which must be deciphered if they are to be completely understood.

J. O. Young jr., Orange-Crush Co. fountain division sales manager, has announced that Clifford L. Keefer has been made manager of the Orange-Crush Co., central region. Keefer, who was transferred from Atlanta, Ga., formerly served as the company's territorial manager in the southeast area.

James F. Dailey, president of the Typhoon Air Conditioning Co., Inc., has announced two important shifts in the executive lineup of the company. Due to the rapidly expanding civilian and military demand for Typhoon air conditioning units, Don V. Petrone has been appointed executive vice-president, in which capacity he will be able to devote more time to his greatly increased responsibilities.

John E. York has been selected to head Typhoon's national sales force as sales manager. York has been associated with the company for five years and has been district sales manager for the New York and New England territory for the past three years.

Charles Lachman has tendered his resignation as president, treasurer and director of Charles Lachman Co., Inc., and also as director of Mohawk Carpet Mills, Inc., effective with the holding of the next directors' meetings November 6. He will remain to serve as adviser to his successor until the end of the year. Lachman is retiring from active business and plans to devote all his time to educational work.

Lachman's successor as president of the Charles Lachman Co., Inc., will be Joseph H. McCleary jr. McCleary at present is manager of production planning and control at the Mohawk Carpet Mills, Inc., and has had 31 years service with the company.

The Ballantyne Co. has reported a tremendous upturn in sales during the month of September with particular emphasis being placed on drive-in theatre equipment. During the month orders were placed, and/or equipment shipped, to 31 new drive-in theatres and five indoor theatres, the latter being equipment replacements.

All but two of the 31 drive-in theatres are 400 cars or less with the majority averaging around 250 cars. The reason for this is that the new Order M-4A has limited the use of copper in a drive-in theatre to 200 pounds and while drive-in theatres can be built up to 400 cars with this limitation, it is extremely difficult to build larger drive-ins.

The SS United States, equipped with two permanent built-in theatres, will install complete RCA motion picture projection and sound reproduction equipment, according to the theatre equipment section of RCA engineering products department. The giant passenger liner is the largest ship ever launched in this country. Standard RCA motion picture sound systems and RCA projectors and arc lamps will be installed in time for the vessel's maiden trans-Atlantic run in the service of the United States Lines next spring.

Otto H. Schade, nationally known radio and television engineer of the RCA tube department, was named the first recipient of the David Sarnoff Gold Medal Award of the Society of Motion Picture and Television Engineers. Schade was selected to receive the award in recognition of his "outstanding achievements in the field of television and motion pictures," according to the citation of the awards committee of the SMPTE.

Howard K. Richardson, veteran New Britain, Conn., projectionist, active for many years in Local 301, IATSE, that city, was taken to the New Britain general hospital recently.

Harry Gulliver, projectionist at Loew's Poli Globe Theatre, Bridgeport, Conn., is marking his 23rd year in that theatre's booth.

"**The largest distribution** in product variety of any convention exhibit we have had yet," Bernard N. Osmond, National Automatic Merchandising Ass'n convention and exhibit manager said, describing the character of the 1951 exhibit, to be held in conjunction with the NAMA convention in Cleveland, Ohio, November 12-15.

Osmond indicated that many new products to the vending industry will be among the hundreds on exhibit, adding, "This exhibit has developed to the advantage of operators. They'll find more new products than ever before and, of course, become reacquainted with many of the older ones."

Instead of focus on specific "product days" as were scheduled last year, convention chairman Thomas B. Hungerford announced that each day will have a general theme. In this manner, all discussions and meetings during each day will affect all of vending instead of just one segment of the industry.

William Gedris, president of Ideal Seating Co., has announced the recent installation by Joe Hornstein, Inc., of 478 chairs in the Hautuey Theatre, Puerto Rico, and 321 chairs in the Monroe Theatre, Key West, Fla.

Livio Dottor, formerly projectionist at the Strand Theatre, Thompsonville, Conn., has been named manager of the State Theatre, Jewett City, Conn., replacing Louis Franciose who resigned to work for Sears, Roebuck & Co.

BOXOFFICE BOOKINGUIDE

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Big Gusher, The (Col)—Wayne Morris, Preston Foster, Dorothy Patrick. This average business-getter pleased all the action fans. It's a nice little oil story with a good cast that should make a strong leg on any double bill. Doubled with "Snake River Desperadoes," which was sure a crowd-pleaser in Fruita, with Smiley doing his stuff. Played Fri., Sat. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Fuller Brush Girl, The (Col)—Lucille Ball, Eddie Albert, Carl Benton Reid. Lucille always turns out a bang-up show and this is no exception. It is loaded with laughs. Played Tues., Wed. Weather: Rain.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. ***

Fury of the Congo (Col)—Johnny Weissmuller, Sherry Moreland, William Henry. This is a good picture for double billing on weekends. Played Thurs., Fri., Sat. Weather: Fair.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Fury of the Congo (Col)—Johnny Weissmuller, Sherry Moreland, William Henry. Perhaps this can easily be called the best family-action-type series, for each one has all the excitement of any Tarzan picture. Business on this feature proved to be average, as it has on the others. The audience went for it in a big way. Played Fri., Sat. Weather: Cool.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patrons. ***

Her First Romance (Col)—Margaret O'Brien, Allen Martin jr., Jimmy Hunt. This is a little picture that did all right for us—no complaints and it was well received by teenagers. Played Sun., Mon., Tues.—Edwin A. Falk sr., Roxy Theatre, Billings, Okla. Farmer, oilfield worker patrons. *

Her First Romance (Col)—Margaret O'Brien, Allen Martin jr., Jimmy Hunt. I was afraid of this one but it seemed to please. All comments were good—a cute comedy, and light—just right for the rural trade. Played Sun., Mon., Tues. Business was average, so I was satisfied.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Rural patrons. *

Lorna Doone (Col)—Barbara Hale, Richard Greene, Carl Benton Reid. This Technicolor historical drama is well made, but it lacks star power. It died the death of all costume pictures in my town and I took a loss on it. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

LIPPERT PRODUCTIONS

Holiday Rhythm (LP)—Mary Beth Hughes, David Street, Wally Vernon. This reminded me of a one-hour television program. Some of the acts were good and some were lousy. Anyway, it just wasn't worth sitting through. So the few dozen I did get into the theatre walked out before it was over. Played Tues., Wed. Weather: Warm.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patrons. ***

METRO-GOLDWYN-MAYER

Angels in the Outfield (MGM)—Paul Douglas, Janet Leigh, Keenan Wynn. A splendid picture and liked by all my customers. You can advertise this to the best of your ability and you will not be fooling anyone. It's grand entertainment. Played Wed., through Sat. Weather: Rain. — M. W. Mattecheck, Mack Theatre, McMinnville, Ore. City, rural patrons. ***

Angels in the Outfield (MGM)—Paul Douglas, Janet Leigh, Keenan Wynn. For quality, the finest. As a grosser, I'm sorry to say, poor. Here is a picture that has everything in it to set records—but they didn't come. What saps moviegoers can be sometimes! Played Sun., Mon.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

Father's Little Dividend (MGM)—Spencer Tracy, Elizabeth Taylor, Joan Bennett. This must have given father all the dividend treatment, for they sure forgot Bob, but it did squeak by, as my overhead just barely justified rental. It's a fair picture, but nowhere near as good as the first one, and business wasn't either. As long as they carry their own on a change, I should holler! Played Sun., Mon., Tues. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Painted Hills, The (MGM)—Lassie, Paul Kelly, Gary Gray. This is a good Lassie for adults but don't expect too much for the children. It is a little too deep for the small fry, and Lassie as a killer just isn't what parents want their children to see. Played on Wed., Thurs. Weather: Clear and dry.—Kenneth Clem, Earle Theatre, Taneytown, Md. Small town patrons. ***

Skipper Surprised His Wife, The (MGM)—Robert Walker, Joan Leslie, Edward Arnold. An excellent comedy picture, and the story is a little different. Played Wed., Thurs. Weather: Warm.—L. Brazil jr., New Theatre, Bearden, Ark. Small town patrons. ***

Year's Best Metro Gross To Him From 'Show Boat'

SHOW BOAT (MGM)—Ava Gardner, Howard Keel, Kathryn Grayson, Joe E. Brown. Just run the trailer—that's all it takes. And what a trailer it is—the best I've ever seen. The picture is tops for every one of its 108 minutes. In fact, everything was excellent, the comments and the boxoffice. In spite of the fact that the picture had played the town north for one week and the town south for ten days, it is the best Metro gross I've had in over a year, topping "Annie Get Your Gun," "King Solomon's Mines," and "The Great Caruso." Be sure to play it. My first night was slow, due to a big PTA conference here, but Wed. and Thurs. were equal. A Bulova watch giveaway Thursday helped to boost the run. Played as a single. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

E. C. Holt Back in Theatre After Two Years Away

SOMETIMES we wonder when exhibitors who have contributed to EHHS do not send anything in for a long time, and then we will get a note like this one from E. C. Holt, manager of the Freeburn Theatre at Freeburn, Ky.

"I am back at my old job after being out of the theatre business for two years; and as before, I look to the EXHIBITOR HAS HIS SAY for guidance in buying and booking my pictures. It sure is a lot of help to small-town exhibitors."

Glad to have you back in the business, and back with us.

Toast of New Orleans (MGM)—Kathryn Grayson, Mario Lanza, David Niven. After "That Midnight Kiss," I was scared to death of this one—especially since I first saw it in a practically empty house. So I held off running it as long as I could—then I advertised their satisfaction guaranteed; and because I still lacked faith, decided to get some good will out of it anyway, so invited all the school teachers and their husbands and wives to be our guests. Since it was the second week of school, I figured it would help build the teachers' good will. My, what a lot of good will it created—and on top of it, I got my rental back and enough to pay the overhead. It's too good not to use. Played Wed., Thurs. Weather: Perfect.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

MONOGRAM

Bowery Battalion (Mono) — Leo Gorcey, Huntz Hall, Donald MacBride. The Bowery Boys scored another hit in one of their best. Doubled-billed it with "Navy Bound" and it sure packed them in. Both pictures went over well and everyone enjoyed them very much. They make a good combination for a small town. Played Sunday, afternoon and night. Weather: Good.—E. C. Holt, Freeburn Theatre, Freeburn, Ky. Small mining town patrons. ***

Cavalry Scout (Mono) — Rod Cameron, Audrey Long, Jim Davis. Not a bad little picture—a little hammy in spots, but few complained. It is okay for the lower half. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

PARAMOUNT

Big Carnival, The (Para)—Kirk Douglas, Jan Sterling, Bob Arthur. Changing the name of this feature from "Ace in the Hole" did not help the story any. It is a picture that leaves a very bad taste in the mouth. Not one uplifting scene in the entire picture. It could be on the lower half of a double bill, but to me it would have been better if left in the can. Played Sun. through Tues. Weather: Fine. — M. W. Mattecheck, Mack Theatre, McMinnville, Ore. City, rural patrons. ***

Dear Brat (Para) — Mona Freeman, Billy DeWolfe, Edward Arnold. This is a good comedy but was a little old when I played it. Since it had shown all around me and been milked, I failed to show a profit. Played Tues., Wed., Thurs. Weather: Good.—E. M.

(Continued on next page)

(Continued from preceding page)

Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. • • •

Dear Brat (Para)—Mona Freeman, Billy DeWolfe, Edward Arnold. I agree with Time magazine on this. Played Sun., Mon. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. • • •

Lemon Drop Kid, The (Para)—Bob Hope, Marilyn Maxwell, Lloyd Nolan. Hope has made better pictures than this. Many folks said it was silly. I managed to break even on it. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. • • •

Mating Season, The (Para)—Gene Tierney, John Lund, Miriam Hopkins. This is a very clever comedy and should certainly please the most discriminating audience. In my opinion, movies are really improving, and if we could only convince our audience of this, we could smile again. Played Sun., Mon. Weather: Nice.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patrons. • • •

Mating Season, The (Para)—Gene Tierney, John Lund, Miriam Hopkins. I played this instead of "Quebec" but it was below normal by quite a bit. However, this is undoubtedly my fault, since the film salesman said it was good, and after all, he knows more about it than I do! Played Sat., Sun.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. • •

September Affair (Para)—Joan Fontaine, Joseph Cotten, Francoise Rosay. This is a well liked adult story and the customers okayed it. The kids were bored. We saw Italy the easy way. Played Fri., Sat., Sun. Weather: Rain.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. • • •

RKO RADIO

©**Alice in Wonderland** (RKO)—Disney feature cartoon. Comments were very much divided, although most of the customers said it was the poorest Disney feature they had ever seen. In the opinion of the manager, it was a great disappointment. Played Sun. through Tues. Weather: Good.—M. W. Mattecheck, Mack Theatre, McMinnville, Ore. City, rural patrons. • • •

Bride for Sale (RKO)—Claudette Colbert, Robert Young, George Brent. This nice old comedy started out like a boxoffice record-breaker on Sunday, slowed to a snail's pace on Monday, and died the death of a dog on Tuesday—so the run ended up just out of the red ink. It's a good story with a big cast, if the kind does anything for you. Weather: Fair.—Bob Walker, Unitah Theatre, Fruita, Colo. Small town, rural patrons. • • •

Pep vs Saddler Fight (RKO)—I played this with "Silver City Bonanza" on a weekend and darned near broke even. Although business was slightly above average for the change, due to the increased cost, I just about broke even. I considered this better entertainment than the Robinson fight, but it still didn't mean much here. How did you fellows do with it? Played Fri., Sat. Weather: Good.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural patrons. • • •

Tokyo File 212 (RKO)—Florence Marly, Robert Peyton, Katsuhaiko Haida. If you've been sucked in, as I was, and have already bought this, don't run the trailer. They'll stay away in droves, and the ones that do come will be shifting about all through the picture. What I want to know is, how can a company produce a picture as good as "Flying Leathernecks" and one as poor as this one. I had to give refunds. Be safe—skip it. I wasn't able to. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. • • •

REPUBLIC

Golden Stallion, The (Rep)—Roy Rogers, Dale Evans, Estelita Rodriguez. My, oh my, how good it seemed to check up on these two nights (Fri., Sat.)—just like the first few of Roy's pictures that I ran. Lots of business and lots of nice compliments. This is one you can make money on. Weather: Fair. —Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. • • •

Leathernecks Have Landed (Rep)—Reissue. Using the stills from their recent war pictures on the one sheets. Republic gave the public an idea of a super-colossal action show. I bought it because of this, ran the preview (which was dark) and played to the poorest Tues.-Wed. crowd this year. However, this is the only failing reissue I've ever played from Republic. Weather: Warm.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patrons. • • •

Rock Island Trail (Rep)—Forrest Tucker, Adele Mara, Adrian Booth. Just what we need for a weekend! It is excellent in all respects, but I agree with the exhibitor who said this didn't have the draw it should. I did about average business doubled with "Kill or Be Killed" (UA) but it should have been better. "Rock Island Trail" has lots of action, good comedy, and is a picture that Mr. Yates can be proud of. Played Fri., Sat. Weather: Good.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Rural patrons. • • •

Made a Terrific Gross And Children Happy

©ICHABOD AND MR. TOAD (RKO)—Disney feature cartoon. A nice little entertaining feature from Disney—nothing to draw a big crowd unless you do the drawing. I doubled with "Beaver Valley," which is simply wonderful, and used the program for an Isaak Walton League benefit and got schools let out for it two days after they had opened. It made a terrific gross and a lot of happy children, so the club did all right and I made a few bucks profit. Played Wed., Thurs. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. • • •

20th CENTURY-FOX

As Young as You Feel (20th-Fox)—Monty Woolley, Thelma Ritter, David Wayne. An entertaining comedy of family life but Monty Woolley has never drawn here and I took a loss on it. This picture might do all right if backed up with five acts of vaudeville or a bank night lottery. Played Tues., Wed., Thurs. Weather: Good.— E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. • • •

I Can Get It for You Wholesale (20th-Fox) —Susan Hayward, Dan Dailey, George Sanders. I read the book and I liked the picture better. However, in small towns it won't mean too much, and that was true here. It is really a woman's picture, but some men came, too, and business was just slightly above average for the change. It is a very well made story of the dress business, with an outstanding cast. Played Wed., Thurs. Weather: Good. —Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural patrons. • • •

UNITED ARTISTS

Kill or Be Killed (UA)—Lawrence Tierney, George Coulouris, Marissa O'Brien. Too bad I didn't have Provencher, the UA salesman here, or I'd have made him eat 6,000 feet of trash. He should have warned me about this dog. After this, I won't be able to show Lawrence Tierney here, as he made an awful fool of himself in this one. It has no action, no story, no nothin'. UA should have paid us for running this. Phew! Played Fri., Sat. Weather: Good.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Rural patrons. • • •

Offered Money Back But No Refund Asked

SECRET OF CONVICT LAKE (20th-Fox) — Glenn Ford, Gene Tierney, Ethel Barrymore. Thanks to a fairly fast booking, I made a couple of bucks midweek with this swell show. Mr. Freiburger wrote me about this one, telling how good it was, so I slapped my personal guarantee on it, and said that anyone who didn't like it could have his money back. I didn't have to make any refunds. It is very different and one of the best outdoor dramas of the year. Played Wed., Thurs. Weather: Like mid-summer. — Carl F. Neitzel, Juno Theatre, Juneau, Wis. Rural patrons. • • •

UNIVERSAL-INTERNATIONAL

Borderline (U-I)—Fred MacMurray, Claire Trevor, Raymond Burr. Not worth a nickel here. Business was way off and no comments one way or another. Here again the trailer played up the murder angle instead of some good comedy scenes. Fred MacMurray was born not more than ten miles from here, but he doesn't seem to pull in extra business like he used to. Played Tuesday. Weather: Warmer.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town patrons. • • •

Hollywood Story (U-I)—Richard Conte, Julia Adams, Henry Hull. A good little movie that is okay for the lower half. It has competent performances throughout. Played Sun., Mon. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. • • •

Iron Man (U-I)—Jeff Chandler, Evelyn Keyes, Stephen McNally. If your town likes boxing and rough stuff, this may do all right, but it was the poorest grosser in many months for us. It is well acted but was a poor breadwinner in our case. Played Sun., Mon., Tues. —Edwin A. Falk sr., Roxy Theatre, Billings, Okla. Farmer, oilfield-worker patrons. •

Mystery Submarine (U-I)—Macdonald Carey, Marta Toren, Robert Douglas. I played this one late, for I had my doubts about its drawing power. However, I am happy to report that it not only pleased the audience but me as well. The picture is just a little too long for a double feature. It has a good cast. Played Fri., Sat. Weather: Cool.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patrons. • • •

Prince Who Was a Thief, The (U-I)—Anthony Curtis, Piper Laurie, Everett Sloane. Excellent picture—the acting, story and color were the best since "The Flame and the Arrow." Played Wed., Thurs. Weather: Cool. —L. Brazil jr., New Theatre, Bearden, Ark. Small town patrons. • • •

WARNER BROS.

Caged (WB)—Eleanor Parker, Agnes Moorehead, Ellen Corby. A tense, interesting, woman's picture—the story of women in prison. I ran this Tuesday only and broke even—the men wouldn't come. There's a brutal prison matron built like Primo Carnera, and did the ladies ever hate her! One woman told me after the show that she had torn two hankies to shreds, so I guess it held them, and gave them something to think about. Weather: Clear.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural patrons. • • •

San Quentin (WB)—Reissue. Pat O'Brien, Humphrey Bogart, Ann Sheridan. Be careful of the trailer. It shows scenes that are not in the movie. It's a good thing this feature pleased the audience because I didn't get any kicks about those scenes that didn't appear. It is action-packed and has an excellent cast. The trailer is good also. Played Tues., Wed. Weather: Rain.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patrons. • • •

An interpretive analysis of lay and tradepress reviews. The plus and minus signs indicate degree of merit only; audience classification is not rated. Listings cover current reviews, brought up to date regularly. This department serves also as an ALPHABETICAL INDEX to feature releases. Numeral preceding title is Picture Guide Review page number. For listings by company, in the order of release, see Feature Chart.

REVIEW DIGEST

++ Very Good; + Good; ± Fair; – Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	A												
1239	Abbott & Costello Meet the Invisible Man	(82)	Comedy	U-I	3-17-51	+	+	+	+	+	+	+	7+
	Abilene Trail	(64)	Western	Mono				±			–	±	2+3–
1271	According to Mrs. Hoyle	(60)	Drama	Mono	6-23-51	±	±	±		±			4+4–
1258	Ace in the Hole	(112)	Drama	Para	5-12-51	+	++	+	++	–	±	+	8+2–
1300	Across the Wide Missouri	(81)	Sup-West	MGM	9-22-51	+	±	±	±	+	+		6+3–
1301	Adventures of Captain Fabian	(100)	Drama	Rep	9-29-51	–	–	±	–	–			1+5–
1233	Air Cadet	(94)	Com-Dr	U-I	2-24-51	+	±	±	+	+	+	+	7+2–
1224	Al Jennings of Oklahoma	(79)	Drama	Col	1-20-51	++	±	±	+	+	–	–	6+4–
1275	Alice in Wonderland	(75)	Fantasy	RKO	7- 7-51	+	+	++	++	++	++	±	11+1–
1186	All About Eve	(138)	Drama	20th-Fox	9-16-50	++	++	++	++	++	++	++	14+
1256	Along the Great Divide	(88)	West-Dr	WB	5- 5-51	++	±	±	++	±	+	±	9+4–
1293	American in Paris, An	(115)	Musical	MGM	9- 1-51	++	++	++	++	++	++	++	14+
1202	American Guerrilla in the Philippines	(105)	Drama	20th-Fox	11-11-50	++	++	++	++	++	+	+	12+
1293	Angels in the Outfield	(102)	Drama	MGM	9- 1-51	+	++	++	++	++	+	++	12+
1310	Anne of the Indies	(81)	Drama	20th-Fox	10-20-51	++	++	+	++	+			8+
1253	Apache Drums	(75)	Western	U-I	4-28-51	±	±	+	+	+	+	+	7+2–
1251	Appointment With Danger	(90)	Drama	Para	4-21-51	+	±	+	++	+	+	+	8+1–
1303	Arizona Manhunt	(60)	Western	Rep	9-29-51	±		+	±	±	±		5+4–
	As You Were	(57)	Comedy	LP									
1267	As Young as You Feel	(77)	Com	20th-Fox	6- 9-51	±	+	±	+	+	++	±	8+3–
1213	At War With the Army	(93)	Comedy	Para	12-16-50	+	+	+	++	+	+	±	8+1–
	B												
1264	Badmen's Gold	(56)	Western	UA	5-26-51	±		–	–			±	2+4–
1209	Bandit Queen	(72)	Western	LP	12- 9-50	+		±	+	+		±	5+2–
1300	Bannerline	(87)	Drama	MGM	9-22-51	±	+	±	+	+	+		6+2–
1313	Barefoot Mailman, The	(81)	Comedy	Col	11- 3-51	+							1+
1304	Basketball Fix, The	(70)	Drama	Realart	9-29-51	±	±	±	+	–	+		5+4–
1223	Bedtime for Bonzo	(83)	Comedy	U-I	1-20-51	+	+	+	+	++	+	±	8+1–
1299	Behave Yourself	(81)	Comedy	RKO	9-22-51	++		+	++	++	+		2+
1236	Belle Le Grand	(90)	Drama	Rep	3- 3-51	+	±	±	+	+	±	±	7+4–
1255	Best of the Badmen	(84)	Western	RKO	5- 5-51	+		±	++	+	±	+	7+2–
1203	Between Midnight and Dawn	(89)	Drama	Col	11- 8-50	+	±	+	+	±	±	+	7+3–
1277	Big Gusher	(68)	Adv-Dr	Col	7-14-51	+	±	±	±	+	±		6+4–
1239	Bird of Paradise	(100)	Drama	20th-Fox	3-17-51	+	±	++	++	++	+	±	10+2–
	Blazing Bullets	(51)	Western	Mono									
1201	Blazing Sun	(70)	Western	Col	11-11-50	+		±	+	+	+	±	6+2–
1224	Blue Blood	(72)	Drama	Mono	1-20-51	+	±	±		+	++		6+2–
1159	Blue Lamp, The	(84)	Drama	UA	6-24-50	+	±	+	±	±	+	+	7+3–
1198	Blues Busters	(64)	Comedy	Mono	10-28-50	+	±	+	+	+	±	±	7+3–
1299	Blue Veil, The	(114)	Drama	RKO	9-22-51	++	++	+	++	++	++		11+
1279	Bonanza Town	(56)	Western	Col	7-21-51	+			±	±	±		4+3–
1213	Border Outlaws	(58)	Western	UA	12-16-50	+		±	–				2+2–
1206	Born Yesterday	(103)	Comedy	Col	11-25-50	++	++	++	++	++	+	++	13+
1234	Bowery Battalion	(69)	Comedy	Mono	2-24-51	+	+	+		±	–	+	5+2–
1205	Branded	(95)	Western	Para	11-25-50	+	+	+	+	+	+	±	7+1–
1257	Brave Bulls, The	(108)	Drama	Col	5-12-51	++	±	++	++	±	+	++	11+2–
1199	Breakthrough	(91)	Drama	WB	11- 4-50	±	+	+	++	++	++	++	11+1–
1281	Bright Victory	(97)	Drama	U-I	7-28-51	++	++	+	++	++	++	++	13+
1219	Buckaroo Sheriff of Texas	(60)	Western	Rep	12-30-50	±		±	±	±	–		4+5–
1255	Bullfighter and the Lady	(87)	Drama	Rep	5- 5-51	+	+	++	++	++	+	++	11+
	C												
1215	California Passage	(90)	Western	Rep	12-23-50	+	±	+	±	+	+	±	7+3–
1310	Calling Bulldog Drummond	(81)	Drama	MGM	10-20-51	+	±	±	+	++			6+2–
1217	Call of the Klondike	(67)	Drama	Mono	12-23-50	+	±	±		+		±	5+3–
1225	Call Me Mister	(95)	Musical	20th-Fox	1-27-51	+	±	++	+	++	+		8+1–
	Canyon Raiders	(54)	Western	Mono								±	1+1–
1270	Capt. Horatio Hornblower	(117)	Act-Dr	WB	6-16-51	++	+	++	++	++	++	+	12+
1280	Casa Manana	(73)	Musical	Mono	7-21-51	–	–	±		–	±		2+5–
1280	Cattle Drive	(77)	Western	U-I	7-21-51	+	+	+	+	+	++	+	8+
1225	Cause for Alarm	(73)	Drama	MGM	1-27-51	+	+	±	++	–	+	±	7+3–
1251	Cavalry Scout	(78)	Western	Mono	4-21-51	+	±	+		+	+	±	6+2–
1314	Cave of Outlaws	(76)	Drama	U-I	11- 3-51	+	±			+	+		4+1–
1195	Chain Gang	(70)	Drama	Col	10-21-50	±	–	±	–	+	±	±	5+6–
1291	Chain of Circumstance	(68)	Drama	Col	8-25-51	±	±	±	±	±	±	–	6+7–
1267	China Corsair	(67)	Act-Dr	Col	6- 9-51	±	±	±	±	±	±	±	7+7–
1315	Christmas Carol, A	(86)	Drama	UA	11- 3-51	±							1+1–
1248	Circle of Danger	(85)	Drama	UA	4- 7-51	±	±	±	++	–	±	+	7+5–
1307	Close to My Heart	(90)	Drama	WB	10-13-51	±	±	±	+	±	++		7+4–
1305	Clouded Yellow, The	(96)	Drama	Col	10- 6-51	+	±		+	+			4+1–
	Colorado Ambush	(52)	Western	Mono				±		+		±	3+2–
1300	Come Fill the Cup	(113)	Drama	WB	9-22-51	++	+	+	+	+	++		8+
1271	Comin' Round the Mountain	(77)	Comedy	U-I	6-23-51	+	±	±	++	±	±	±	8+5–
1220	Company She Keeps, The	(83)	Drama	RKO	12-30-50	+	±	+	±	–	+	±	6+4–
1172	Copper Canyon	(84)	Western	Para	7-29-50	+	±	+	+	+	+	+	7+1–
1297	Corky of Gasoline Alley	(70)	Comedy	Col	9-15-51	+		±	±	+	±		5+3–
1218	Counterspy Meets Scotland Yard	(67)	Drama	Col	12-23-50	+	±	±	±	–	+	±	6+5–
	Crazy Over Horses	(..)	Comedy	Mono									
1291	Criminal Lawyer	(74)	Drama	Col	8-25-51	+	±	±	+	±	±	±	7+5–
1286	Crosswinds	(93)	Drama	Para	8-11-51	++	±		++		++		7+1–
1230	Cry Danger	(79)	Drama	RKO	2-10-51	++	+	++	++	+	+	+	10+
1247	Cuban Fireball	(78)	Com-Mus	Rep	4- 7-51	+	–	±	+	–	+		4+3–
1294	Cyclone Fury	(54)	Western	Col	9- 1-51	±		±	±	–	±		4+5–
1204	Cyrano de Bergerac	(113)	Drama	UA	11-18-50	++	++	++	++	++	++	++	14+
	D												
1276	Dakota Kid, The	(60)	Western	Rep	7- 7-51	±	±	±	±		±	±	6+6–
1206	Dallas	(94)	Sup-West	WB	11-25-50	+	±	+	++	++	+	+	9+1–
1285	Danger Zone	(60)	Drama	LP	8-11-51	+		±		±		±	4+3–
1176	Dark City	(97)	Drama	Para	8-12-50	+	±	++	++	++	+	+	10+1–
1288	Darling, How Could You!	(96)	Comedy	Para	8-18-51	±	–			±	+		3+3–
1292	David and Bathsheba	(123)	Drama	20th-Fox	8-25-51	++	++	++	++	++	++	++	14+
1296	Day the Earth Stood Still	(92)	Drama	20-Fox	9- 8-51	+	++	+	++	++	++	+	12+
1253	Dear Brat	(82)	Comedy	Para	4-28-51	+	±	±	±	±	±	±	7+6–
1197	Deported	(88)	Drama	U-I	10-28-50	+	±	+	±	–	+	+	6+3–
1305	Desert Fox, The	(87)	Drama	20th-Fox	10- 6-51	+	+	±	++	+	++	+	9+1–
	Desert of Lost Men	(..)	Western	Rep									
1302	Detective Story, The	(103)	Drama	MGM	9-29-51	+	++	++	++	++	++		11+
1229	Dial 1119	(75)	Drama	MGM	2-10-51	+	±	+	+	++	+	±	8+2–
1296	Disc Jockey	(80)	Musical	Mono	9- 8-51	+	±	+	+	+	±		6+2–
1207	Double Crossbones	(76)	Com-Mus	U-I	12- 2-50	+	–	±	±	+	+	+	6+3–
1220	Double Deal	(65)	Drama	RKO	12-30-50	±	±	±	+	+	±		6+4–
1308	Drums in the Deep South	(87)	Drama	RKO	10-13-51	±	±	±	+	++	+		7+3–
	E												
1312	Elephant Stampede	(71)	Drama	Mono	10-27-51	±	±	±		+			4+3–
1201	Emergency Wedding	(78)	Comedy	Col	11-11-50	+	±	±	+	+	±	±	7+4–
1226	Enforcer, The	(88)	Drama	WB	1-27-51	+	+	++	++	+	±	+	9+1–
1262	Excuse My Dust	(82)	Mus-Com	MGM	5-26-51	+	+	++	+	++	++	+	10+
1207	Experiment Alcatraz	(58)	Drama	RKO	12- 2-50	±	–	±	±	–	±		4+6–
	F												
1258	Fabiola	(96)	Drama	UA	5-12-51	++	±		++	–	–	+	6+3–
1315	Family Secret, The	(85)	Drama	Col	11- 3-51	±	–	±	±	–			3+5–
1233	Father's Little Dividend	(81)	Comedy	MGM	2-24-51	++	++	++	++	++	++	++	14+
	Father's Wild Game	(61)	Comedy	Mono			±			+			2+1–
1271	Father Takes the Air	(61)	Comedy	Mono	6-23-51	±	–	±		±	±		4+5–
1247	Fat Man, The	(77)	Mys-Dr	U-I	4- 7-51	±	±	+	±	±	+	±	7+5–
	FBI Girl	(..)	Drama	LP									
1255	Fighting Coast Guard	(86)	Drama	Rep	5- 5-51	+	+	±	+	++	±	±	8+3–
1241	Fingerprints Don't Lie	(56)	Drama	LP	3-17-51	+	±	±		–	±		4+4–
1253	First Legion, The	(86)	Drama	UA	4-28-51	+	±	+	++		+	+	7+1–
1256	Five	(93)	Drama	Col	5- 5-51	+	+	+	++	+	+	+	8+
1237	Flame of Stamboul	(68)	Drama	Col	3-10-51	+	±	±	±	+	±	±	7+5–
	Flight to Mars	(..)	Drama	Mono									
1281	Flying Leathernecks	(102)	Drama	RKO	7-28-51	+	±	+	++	+	+	+	8+1–
1219	Flying Missile, The	(92)	Drama	Col	12-30-50	+	±	+	+	+	+	±	7+2–
1244	Follow the Sun	(90)	Drama	20th-Fox	3-24-51	+	++	+	++	++	++	+	11+
1245	Footlight Varieties	(61)	Musical	RKO	3-31-51	±	±	+	+	+	±		6+3–
1292	Force of Arms	(100)	Drama	WB	8-25-51	±	±	++	+	+	++	+	9+2–
1209	For Heaven's Sake	(92)	Comedy	20th-Fox	12- 9-50	++	+	+	++	++	+	+	10+
1314	Fort Defiance	(87)	Drama	UA	11- 3-51	++							2+
1298	Fort Dodge Stampede	(60)	Western	Rep	9-15-51	–		±	+	+			3+2–
1242	Fort Savage Raiders	(54)	Western	Col	3-17-51	±		±		+	±		4+3–
1260	Fort Worth	(80)	Super-West	WB	5-19-51	+	±	+	±	+	±	±	7+4–
1267	Four in a Jeep	(97)	Drama	UA	6- 9-51	++	+		++	±	+	++	9+1–
1238	14 Hours	(91)	Drama	20th-Fox	3-10-51	++	++	++	++	++	+	++	13+
1261	Francis Goes to the Races	(88)	Com	U-I	5-26-51	+	++	++	++	++	+	++	12+
1212	Frenchie	(80)	West-Dr	U-I	12- 9-50	±	±	++	+	+	±	+	8+3–
1270	Frogmen, The	(96)	Drama	20th-Fox	6-16-51	++	++	++	++	++	++	++	14+
1279	Fugitive Lady	(78)	Drama	Rep	7-21-51	–	–		±	+		±	3+4–
1235	Fury of the Congo	(69)	Act-Dr	Col	3- 3-51	+	±	±	±	±	–	±	6+6–
	G												
1220	Gambling House	(80)	Drama	RKO	12-30-50	±	±	±	±	+	±	±	7+6–
1227	Gasoline Alley	(77)	Comedy	Col	2- 3-51	±	±	+	+	+	+	+	7+2–
1224	Gene Autry and the Mounties	(70)	West	Col	1-20-51	+		±	+	+	+		5+1–
1257	Ghost Chasers	(69)	Comedy	Mono	5-12-51	+		±		±	±	±	5+4–
1287	G.I. Jane	(62)	Comedy	LP	8-18-51	+	±	±		–			3+3–
1188	Glass Menagerie, The	(107)	Drama	WB	9-23-50	+	+	++	++	++	++	++	12+
1246	Go for Broke!	(93)	War-Dr	MGM	3-31-51	+	++	++	++	++	++	+	12+
1314	Golden Girl	(108)	Mus-Drama	20th-Fox	11- 3-51	++							2+
1300	Golden Horde, The	(76)	Drama	U-I	9-22-51	+		±	+	+	+		5+1–
1248	Golden Salamander, The	(96)	Drama	UA	4- 7-51	±	±		±	+	+	+	6+3–
1308	Gold Raiders	(56)	Drama	UA	10-13-51	±			±				2+2–
1249	Goodbye, My Fancy	(107)	Comedy	WB	4-14-51	±	±	+	++	+	+	+	8+2–
	Great Adventure, The	(..)	Drama	LP									
1252	Great Caruso, The	(109)	Drama	MGM	4-21-51	++	++	++	++	++	++	++	14+
1191	Great Manhunt, The (Reviewed as State Secret)	(97)	Drama	Col	10- 7-50	++	+		+	+	+	++	8+
1210	Great Missouri Raid, The	(85)	West-Dr	Para	12- 9-50	++	+	+	+	+	±	+	8+1–
1230	Groom Wore Spurs, The	(81)	Comedy	U-I	2-10-51	++	±	±	±	±	–	±	7+6–
1214	Grounds for Marriage	(89)	Comedy	MGM	12-16-50	+	+	+	++	+	+	+	8+
1261	Guy Who Came Back, The	(91)	Dr	20-Fox	5-26-51	+	±	±	++	+	+	±	8+3–
1251	Gypsy Fury	(63)	Drama	Mono	4-21-51	+	±			–	–	±	3+4–
	H												
1249	Half Angel	(80)	Drama	20th-Fox	4-14-51	+	±	±	+	+	±		6+3–
1215	Halls of Montezuma	(113)	War-Dr	20th-Fox	12-23-50	+	++	++	++	++	++	++	13+
1269	Happy Go Lovely	(88)	Musical	RKO	6-16-51	+	+	++	+	++	±	±	9+2–
1265	Hard, Fast and Beautiful	(76)	Drama	RKO	6- 2-51	+	±	++	++	++	+	±	10+2–
1312	Harlem Globetrotters, The	(80)	Drama	Col	10-27-51	+	+	+	++	+	+		7+
1197	Harriet Craig	(94)	Drama	Col	10-28-50	++	±	+	++	++	++	+	11+1–

REVIEW DIGEST

++ Very Good; + Good; ± Fair; — Poor; = Very Poor. In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1198	Harvey	(104)	Comedy	U-I	10-28-50	++	+	++	++	++	+	++	12+
1303	Havana Rose	(77)	Drama	Rep	9-29-51	—	—	—	±	—	—		1+6—
1248	Heart of the Rockies	(67)	Western	Rep	4- 7-51	+		±	+	+	+		5+1—
1267	He Ran All the Way	(78)	Drama	UA	6- 9-51	+	+	++	++	+	+	++	10+
1276	Here Comes the Groom	(114)	Rom-Com	Para	7- 7-51	++		++	++	++	++	+	11+
1256	Her First Romance	(73)	Comedy	Col	5- 5-51	+	±	±	±	±	±		6+5—
1195	He's a Cockeyed Wonder	(77)	Comedy	Col	10-21-50	+	±	±	±	+	±	±	7+5—
1299	Highly Dangerous	(88)	Drama	LP	9-22-51	+	±			+			3+1—
1208	Highway 301	(88)	Drama	WB	12- 2-50	±	±	+	+	+	+	+	7+3—
1292	Highwayman, The	(82)	Drama	Mono	8-25-51	+	+	±	++	+			6+1—
1297	Hills of Utah	(70)	Western	Col	9-15-51	+		±	+	—	±		4+3—
1280	His Kind of Woman	(120)	Drama	RKO	7-21-51	+	±	+	++	++	±	++	10+2—
1198	Hit Parade of 1951	(85)	Musical	Rep	10-28-50	+	±	±	±	±	±		6+5—
1259	Hollywood Story	(77)	Mys-Dr	U-I	5-19-51	+	±	+	+	+	±	+	7+2—
1259	Home Town Story	(61)	Drama	MGM	5-19-51	±	—	±	—	±	+		4+5—
1270	Hoodlum, The	(61)	Drama	UA	6-16-51	+	—	±	±	+	+	±	6+4—
1311	Hot Lead	(61)	Western	RKO	10-27-51	±		±		+			3+2—
1198	Hot Rod	(61)	Drama	Mono	10-28-50	+	±	±	+	+	+	±	7+3—
1301	Hotel Sahara	(87)	Comedy	UA	9-29-51	+			+		+		3+
1239	House on Telegraph Hill	(93)	Drama	20th-Fox	3-17-51	+	±	±	±	+	±	+	7+4—
1216	Hunt the Man Down	(68)	Drama	RKO	12-23-50	±		+	±	+	+		5+2—
1277	Hurricane Island	(72)	Drama	Col	7-14-51	±	—	—	+	—	±	±	4+6—
	I												
1244	I Can Get It for You Wholesale	(91)	Drama	20th-Fox	3-24-51	+	++	+	++	++	+	+	10+
1313	I Want You	(102)	Drama	RKO	11- 3-51	++							2+
1246	I Was an American Spy	(85)	Drama	Mono	3-31-51	±	+	±		±	±	+	6+4—
1252	I Was a Communist for the FBI	(84)	Drama	WB	4-21-51	+	+	++	++	++	+	++	11+
1223	I'd Climb the Highest Mountain	(88)	Drama	20th-Fox	1-20-51	+	+	++	++	++	++	+	11+
1189	I'll Get By	(83)	Musical	20th-Fox	9-30-50	++	±	+	±	+	±	+	8+3—
1261	In Old Amarillo	(67)	Western	Rep	5-26-51	+		±	+	±	±	±	6+4—
1237	Inside Straight	(87)	Drama	MGM	3-10-51	±	±	±	+	+	±	+	7+4—
1260	Inside the Walls of Folsom Prison	(87)	Drama	WB	5-19-51	±	±	+	+	+	±	±	7+4—
1246	Insurance Investigator	(60)	Drama	Rep	3-31-51	+	±	±	±	+		±	6+4—
1276	Iron Man	(82)	Drama	U-I	7- 7-51	++	+	±	+	+	+	+	8+1—
	J												
1192	Jackpot, The	(85)	Comedy	20th-Fox	10- 7-50	+	++	+	+	++	+	++	10+
1269	Jim Thorpe—All American	(105)	Drama	WB	6-16-51	++	++	++	++	++	++	+	13+
982	Joan of Arc	(165)	Drama	RKO	10-30-48	++	++	++	++	++	++	++	14+
1298	Joe Palooka in Triple Cross	(60)	Drama	Mono	9-15-51	+		±		+		—	3+2—
1294	Journey Into Light	(88)	Drama	20th-Fox	9- 1-51	—	±	±	++	—	±	±	6+6—
1258	Jungle Headhunters	(65)	Travel	RKO	5-12-51	+	±	+	++	+	+		7+1—
1307	Jungle Manhunt	(66)	Drama	Col	10-13-51	+	—	±	±	±	±		5+5—
	Jungle of Chang	(..)	Drama	RKO									
	K												
1203	Kansas Raiders	(80)	Western	U-I	11-18-50	±	±	±	+	++	±	±	8+5—
1250	Katie Did It	(81)	Comedy	U-I	4-14-51	±	±	±	+	+	±		6+4—
	Kentucky Jubilee	(67)	Comedy	LP			—			+			1+1—
	Kefauver Crime Investigation	(52)	News	20th-Fox			+						1+
1310	Kid From Amarillo, The	(56)	Western	Col	10-20-51	+		—	+	+			3+1—
1172	Killer That Stalked New York (Reviewed as Frightened City)	(79)	Drama	Col	7-29-50	±	—	±	±	+	±	+	6+5—
1210	Kim	(113)	Drama	MGM	12- 9-50	++	++	+	++	+	++	++	12+
1272	Kind Lady	(78)	Drama	MGM	6-23-51	+	+	++	++	+	+	+	9+
1190	King Solomon's Mines	(102)	Drama	MGM	9-30-50	++	+	++	++	++	++	++	13+
1247	Kon-Tiki	(68)	Adv-Dr	RKO	4- 7-51	±	±	++	++	+	++	++	11+2—
1222	Korea Patrol	(57)	Drama	UA	1-13-51	—	—	±	—	—			1+5—
	L												
1285	Lady and the Bandit, The	(79)	Drama	Col	8-11-51	+	±	±	+	+	±		6+3—
1302	Lady From Texas	(78)	Drama	U-I	9-29-51	+	±	+	±	+	±		6+3—
1309	Lady Pays Off, The	(80)	Drama	U-I	10-20-51	+	±	±	+	+	±		6+3—
	Lady Says No, The	(..)	Comedy	UA									
1194	Last of the Buccaneers	(79)	Drama	Col	10-14-50	+	±	+	±	+	±	+	7+3—
1250	Last Outpost, The	(87)	Outd'r-Drama	Para	4-14-51	+	±	±	++	±	+	+	8+3—
1278	Law and the Lady	(104)	Comedy	MGM	7-14-51	±	+	±	+	—	+	±	6+4—
	Lawless Cowboys	(..)	Western	Mono									
1220	Law of the Badlands	(60)	Western	RKO	12-30-50	+		+	±	+	±		5+2—
	Leave It to the Marines	(66)	Comedy	LP									
1240	Lemon Drop Kid, The	(91)	Comedy	Para	3-17-51	++	+	±	++	++	±	+	10+2—
1177	Let's Dance	(112)	Mus-Com	Para	8-19-50	++	±	+	++	+	+	+	9+1—
1286	Let's Go Navy	(68)	Comedy	Mono	8-11-51	+	+	+		+	±	±	6+2—
1312	Let's Make It Legal	(77)	Comedy	20th-Fox	10-27-51	+	+		±	+			4+1—
1214	Lightning Guns	(55)	Western	Col	12-16-50	+		±	±	—	±	±	5+5—
1230	Lightning Strikes Twice	(91)	Drama	WB	2-10-51	±	±	+	+	+	+	±	7+3—
1316	Light Touch, The	(107)	Drama	MGM	11- 3-51	±							1+1—
1290	Lilli Marlene	(85)	Drama	RKO	8-18-51	±	=	±	—	—	—		2+7—
1254	Lion Hunters, The	(73)	Drama	Mono	4-28-51	+	±	±		±		=	4+5—
1265	Little Big Horn	(82)	Western	LP	6- 2-51	+	±	+	+	++		±	7+2—
1283	Little Egypt	(82)	Comedy	U-I	8- 4-51	+	+	±	±	+	±	±	7+3—
1238	Long Dark Hall, The	(87)	Drama	UA	3-10-51	±	±		±	+	+	+	6+3—
1307	Longhorn, The	(70)	Western	Mono	10-13-51	+	±	±		+			4+2—
1267	Lorna Doone	(84)	Rom-Com	Col	5-26-51	+	±	±	+	++	+	+	8+2—
1281	Lost Continent, The	(82)	Adv-Dr	LP	7-28-51	+	±	±		+			4+2—
1307	Love Nest	(84)	Comedy	20th-Fox	10-13-51	+	±	±	±	+	±		6+4—
1231	Lucky Nick Cain	(87)	Drama	20th-Fox	2-17-51	+	±	+	+	+	+	±	7+2—
1240	Lullaby of Broadway	(91)	Musical	WB	3-17-51	+	±	++	+	+	+	+	8+1—
	M												
1235	"M"	(88)	Drama	Col	3- 4-51	+	±	+	+	+	+	±	7+2—
1243	Ma and Pa Kettle Back on the Farm	(80)	Comedy	U-I	3-24-51	+	+	+	++	+	±	±	8+2—
977	Macbeth	(85)	Drama	Rep	10-16-48	±	±	±	+	—	++	±	7+5—
1241	Mad Wednesday	(77)	Comedy	RKO	3-17-51	+					+	±	3+1—
1183	Madeleine	(100)	Drama	U-I	9- 9-50	±	±		±	+	+	+	6+3—
1301	Magic Carpet, The	(84)	Comedy	Col	9-29-51	+	±	±	±	=	±		5+6—
1291	Magic Face, The	(89)	Drama	Col	8-25-51	++	±	±	+	+	±	+	8+3—
1205	Magnificent Yankee, The	(88)	Drama	MGM	11-28-50	++	++	++	++	++	++	++	14+
1243	Man From Planet X	(72)	Fantasy	UA	3-24-51	±	+	+	±	+		—	5+3—
	Man From Sonora	(54)	Western	Mono						+			1+
1215	Man Who Cheated Himself	(81)	Dr.	20th-Fox	12-23-50	++	+	±	++	+	+	+	9+1—
1305	Man With a Cloak	(81)	Drama	MGM	10- 6-51	+	±	±	+	±			5+3—
1266	Man With My Face, The	(75)	Mys-Dr	UA	6- 2-51	+	±	±	+		+	+	6+2—
1283	Mark of the Renegade	(81)	Drama	U-I	8- 4-51	+	±	±	+	+	±	—	6+4—
1273	Mask of the Avenger	(83)	Drama	Col	6-30-51	+	±	+	+	+	+	+	7+1—
	Mask of the Dragon	(53)	Drama	LP			—	±		+		±	3+3—
1226	Mating Season, The	(101)	Comedy	Para	1-27-50	++	++	++	++	++	+	++	13+
1285	Meet Me After the Show	(86)	Mus.	20th-Fox	8-11-51	++	++	++	++	++	+	+	12+
1193	Milkman, The	(87)	Comedy	U-I	10-14-50	+	+	+	+	+	+	+	7+
1283	Millionaire for Christy, A	(90)	Com.	20th-Fox	8- 4-51	+	+	+	+	+	+	±	7+1—
1268	Million Dollar Pursuit	(60)	Drama	Rep	6- 9-51	±	±	±	±	±	±		6+6—
1192	Miniver Story, The	(104)	Drama	MGM	10- 7-50	++	±	+	+	++	+	±	9+2—
1235	Missing Women	(60)	Drama	Rep	4- 3-51	±	±	±	+	±		±	6+5—
1210	Missourians, The	(60)	Western	Rep	12- 9-50	+		±	+	+	±	±	6+3—
1287	Mister Drake's Duck	(81)	Comedy	UA	8-18-51	±	±		+	+	+		5+2—
1240	Mister Universe	(79)	Comedy	UA	3-17-51	+	+	+	+	+	±	+	7+1—
1295	Mob, The	(87)	Drama	Col	9- 8-51	+		+	++	+	±	+	7+1—
1130	Modern Marriage, A	(66)	Doc-Dr	Mono	4- 8-50	+	+	±	+	+	++	±	8+2—
1208	Molly (Reviewed as The Goldbergs)	(83)	Comedy	Para	12- 2-50	++	+	++	++	±	++	+	11+1—
	Montana Desperadoes	(51)	Western	Mono							±		1+1—
1282	Mr. Belvedere Rings the Bell	(88)	Comedy	20th-Fox	7-28-51	+	++	++	++	++	+	++	12+
1262	Mr. Imperium	(87)	Mus-Dr	MGM	5-26-51	±	±	±	±	±	±	±	7+7—
1182	Mr. Music	(113)	Mus-Com	Para	9- 2-50	+	+	++	+	++	+	++	10+
1301	Mr. Peek-A-Boo	(74)	Comedy	UA	9-29-51	+	+	+	+	+	+	+	7+
1202	Mrs. O'Malley and Mr. Malone	(69)	Com.	MGM	11-11-50	+	+	+	++	++	±	±	9+2—
1207	Mudlark, The	(99)	Hist-Dr	20th-Fox	12- 2-50	+	+	+	+	++	++	++	10+
1306	My Favorite Spy	(93)	Comedy	Para	10- 6-51	+	+	+	++	++			7+
1245	My Forbidden Past	(70)	Drama	RKO	3-31-51	+	—	±	+	+	±	+	6+3—
1231	My Outlaw Brother (Reviewed as My Brother, the Outlaw)	(80)	Drama	UA	2-17-51	—	—	±	—	—		±	2+6—
1245	My True Story	(67)	Drama	Col	3-31-51	±	±	±	+	+	±		6+4—
1212	Mystery Submarine	(78)	Drama	U-I	12- 9-50	±	±	±	±	+	++	±	8+5—
	N												
1264	Naughty Arlette	(86)	Comedy	UA	5-26-51	±	+		±	±	—		4+4—
1236	Navy Bound	(60)	Comedy	Mono	3- 3-51	±	+	±		+	+	±	6+3—
	Nevada Badmen	(58)	Western	Mono							+	—	1+1—
1200	Never a Dull Moment	(89)	Comedy	RKO	11- 4-50	++	+	±	++	+	+	±	9+2—
1277	Never Trust a Gambler	(79)	Drama	Col	7-14-51	±	±	±	±	—	±	±	6+7—
1257	New Mexico	(84)	Drama	UA	5-12-51	±	±	±	+	++	++	±	9+4—
1154	Next Voice You Hear . . ., The	(83)	Dr.	MGM	6-10-50	++	+	++	++	++	++	+	12+
1262	Night Into Morning	(86)	Drama	MGM	5-26-51	++	±	+	++	+	±	+	10+1—
1242	Night Riders of Montana	(60)	Western	Rep	3-17-51	+		±	+	+		±	5+2—
1282	No Highway in the Sky	(98)	Drama	20th-Fox	7-28-51	+	++	++	+	+	++	+	10+
1268	No Questions Asked	(81)	Drama	MGM	6- 9-51	+	+	±	+	+	±	±	7+3—
1173	No Way Out	(106)	Drama	20th-Fox	8- 5-50	+	++	±	++	++	++	+	11+1—
1206	North of the Great Divide	(67)	Western	Rep	11-25-50	+		±	+	±	+	±	6+3—
	O												
1296	Obsessed	(77)	Drama	UA	9- 8-51	±	—	±	—	±	±		4+6—
1221	Odette	(100)	Drama	UA	1-13-51	++	+		++	++	+	++	10+
1211	Of Men and Music	(85)	Music	20th-Fox	12- 9-50	+		++	++	+	++	++	10+
1242	Oh! Susanna	(90)	Outd'r-Dr	Rep	3-17-51	+	±	±	++	+	±	±	8+4—
	Oklahoma Justice	(56)	Western	Mono									
1254	Oliver Twist	(105)	Drama	UA	4-28-51	+	++		++	+	+	++	9+
1275	On Moonlight Bay	(95)	Musical	WB	7- 7-51	++	++	++	+	++	++	+	12+
1286	On the Loose	(74)	Drama	RKO	8-11-51	+	—	±	+	+	+		5+2—
1237	Only the Valiant	(105)	Hist-West	WB	3-10-51	++	±	++	++	++	+	+	11+1—
1254	On the Riviera	(89)	Mus-Com	20th-Fox	4-28-51	+	++	++	+	++	++	+	11+
1223	Operation Disaster	(101)	Drama	U-I	1-20-51	+	+		±	±	+	++	7+2—
1221	Operation Pacific	(111)	Drama	WB	1-13-51	+	±	+	++	+	+	+	8+1—
1218	Operation X	(79)	Drama	Col	12-23-50	—	—			=	—	±	1+6—
	Outlaw Gold	(51)	Western	Mono				±		±		±	3+3—
	Outlaws of Texas	(56)	Western	Mono				±		+		±	3+2—
	P												
1216	Pagan Love Song	(76)	Musical	MGM	12-23-50	++	±	±	+	+	+	+	8+2—
1243	Painted Hills, The	(68)	Drama	MGM	3-24-51	±	±	+	+	—	±		5+4—
1296	Painting the Clouds With Sunshine	(87)	Musical	WB	9- 8-51	++	±	+	+	++	+	±	9+2—
1308	Pandora and the Flying Dutchman	(123)	Drama	MGM	10-13-51	±	±	±	+	+	±		6+4—
1293	Pardon My French	(81)	Comedy	UA	9- 1-51	—	—	±	±	+	±		4+5—
1261	Passage West	(80)	Western	Para	4-26-51	+	+	+	+	++	±	±	8+2—
1234	Payment on Demand	(90)	Drama	RKO	2-24-51	++	++	++	++	++	++	++	14+
1274	Peking Express	(85)	Drama	Para	6-30-51	±	±	+	++	+	±	±	8+4—
1291	People Against O'Hara	(103)	Drama	MGM	8-25-51	++	+	±	++	±	++	+	10+2—

‡ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ‡ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1287	People Will Talk	(110)	Comedy	20th-Fox	8-18-51	+	‡	‡	‡	‡	‡	+	12+
1279	Pickup	(78)	Drama	Col	7-21-51	+	±	±	+	±	+	+	7+3−
1263	Pier 23	(59)	Drama	LP	5-26-51	±	±	±		±		±	5+5−
1288	Pistol Harvest	(60)	Western	RKO	8-18-51	+		+	±		+		4+1−
1282	Place in the Sun, A	(122)	Drama	Para	7-28-51	‡	+			‡	‡	‡	9+
1289	Pool of London	(86)	Drama	U-I	8-18-51	±	±		±	+	+		5+3−
1225	Prairie Roundup	(53)	Western	Col	1-27-51	±		+	+	±	+		5+2−
1219	Prehistoric Women	(74)	Drama	UA	12-30-50	+	+	±	+	+	−	=	5+4−
1212	Prelude to Fame	(78)	Mus-Dr	U-I	12- 9-50	+	+		+		+	+	5+
1221	Pride of Maryland	(60)	Drama	Rep	1-13-51	+	±	±	+	+	±	±	7+4−
1266	Prince Who Was a Thief	(88)	Drama	U-I	6- 2-51	+	+	+	+	‡	±	+	8+1−
1256	Prowler, The	(92)	Drama	UA	5- 5-51	+	±	±	+	±	±	‡	8+5−
1203	Pygmy Island	(69)	Drama	Col	11-18-50	±	±	±	±	−	±	±	6+7−

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1238	Quebec	(85)	Drama	Para	3-10-51	±	−	±	+	−	+	±	5+5−
1244	Queen for a Day	(107)	Drama	UA	3-24-51	+	±	+	‡	±	‡		8+2−

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1309	Racket, The	(90)	Drama	RKO	10-20-51	+	±	+	±	+			5+2−
1309	Raging Tide, The	(92)	Drama	U-I	10-20-51	−	±	±	+	+	‡		6+3−
1200	Raiders of Tomahawk Creek	(55)	Western	Col	11- 4-50	+		±	+	±	±		5+3−
1235	Raton Pass	(84)	Western	WB	3- 3-51	±	±	±	‡	±	±	+	8+5−
1238	Rawhide	(86)	West-Dr	20th-Fox	3-10-51	‡	+	+	‡	‡	+	+	10+
1288	Red Badge of Courage	(69)	Drama	MGM	8-18-51	+	±	+	‡	−	‡	+	8+2−
1214	Redhead and the Cowboy	(82)	Drama	Para	12-16-50	−	±	±	+	−	+	+	5+4−
1302	Reunion in Reno	(80)	Drama	U-I	9-29-51	+	±	±	+	+	±		6+3−
1216	Revenue Agent	(72)	Drama	Col	12-23-50	+	±	±	±	+	±	±	7+5−
1284	Rhubarb	(94)	Comedy	Para	8- 4-51	‡	+	±	‡	+	‡	‡	10+1−
1230	Rhythm Inn	(71)	Musical	Mono	2-10-51	+	±	±		+	±		5+3−
1276	Rich, Young and Pretty	(95)	Musical	MGM	7- 7-51	+	+	+	+	+	‡	‡	9+
1232	Ridin' the Outlaw Trail	(56)	Western	Col	2-17-51	±		±	+	+	+		5+2−
1201	Rio Grande	(105)	Sup-West	Rep	11-11-50	‡	±	‡	‡	‡	‡	+	12+1−
1204	Rio Grande Patrol	(60)	Western	RKO	11-18-50	+		±	±	+	+		5+2−
1299	River, The	(99)	Drama	UA	9-22-51	+	±	‡	‡	‡	‡	‡	12+1−
1284	Roadblock	(73)	Drama	RKO	8- 4-51	+	±	±	−	+	−		4+4−
	Roaring City	(57)	Drama	LP								±	1+1−
1192	Rocky Mountain	(83)	Sup-West	WB	10- 7-50	+	±	+	+	+	+	‡	8+1−
1284	Rodeo King and the Senorita	(67)	West.	Rep	8- 4-51	±		+	+	±	+		5+2−
1217	Rogue River	(79)	Western	UA	12-23-50	+	±	±	±	+	±	±	7+5−
1229	Rough Riders of Durango	(60)	Western	Rep	2-10-51	+		±	+	+	+	±	6+2−
1229	Royal Wedding	(92)	Musical	MGM	2-10-51	‡	+	‡	‡	‡	‡	‡	13+
1206	Rustlers on Horseback	(60)	Western	Rep	11-25-50	+		±	+	+		±	5+2−

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1247	Saddle Legion	(60)	Western	RKO	4- 7-51	+		±	±	+	±		5+3−
1275	St. Benny, the Dip	(81)	Comedy	UA	7- 7-51	±	±	+	±		+		5+3−
1084	Samson and Delilah	(128)	Drama	Para	10-29-49	‡	‡	‡	‡	‡	‡	‡	14+
1254	Santa Fe	(89)	Western	Col	4-28-51	+	±	+	+	+	+	±	7+2−
1295	Saturday's Hero	(111)	Drama	Col	9- 8-51	+	‡	+	+	+	‡	+	9+
1278	Savage Drums	(70)	Adv-Dr	LP	7-14-51	±	−	±		±		±	4+5−
1245	Scarf, The	(86)	Drama	UA	3-31-51	±	±	+	‡	‡	+	±	9+3−
1302	Sea Hornet	(84)	Drama	Rep	9-29-51	±	±	±	+	±			5+4−
1258	Sealed Cargo	(90)	Mys-Dr	RKO	5-12-51	+	±	+	‡	+	+	+	8+1−
1226	Second Woman, The	(91)	Drama	UA	1-27-51	+	±	±	+	±	+	+	7+3−
1274	Secret of Convict Lake, The	(83)	Dr.	20th-Fox	6-30-51	+	±	+	‡	+	+	+	8+1−
1274	Secrets of Monte Carlo	(60)	Drama	Rep	6-30-51	−	±	±	±	±		±	5+6−
1195	September Affair	(103)	Drama	Para	10-21-50	+	±	+	‡	‡	+	+	9+1−
1211	Short Grass	(82)	Western	Mono	12- 9-50	±	±	±	+	+	±	±	7+5−
1268	Show Boat	(108)	Musical	MGM	6- 9-51	‡	‡	‡	‡	‡	‡	‡	14+
1217	Sierra Passage	(80)	Western	Mono	12-23-50	±	±	±		+	+	±	6+4−
1272	Silver Canyon	(70)	Western	Col	6-23-51	+		±	±	+	±		5+3−
1306	Silver City	(90)	Drama	Para	10- 6-51	+	±	±	+	+			5+2−
1246	Silver City Bonanza	(67)	Western	Rep	3-31-51	+		±	±	+	+	±	6+3−
1273	Sirocco	(98)	Drama	Col.	6-30-51	+	±	±	±	+	±	+	7+4−
1264	Skipalong Rosenbloom	(73)	Comedy	UA	5-26-51	+	±	±	±				4+3−
	Sky High	(60)	Comedy	LP									
1311	Slaughter Trail	(78)	Drama	RKO	10-27-51	±	+	−	+	−			3+3−
1259	Smuggler's Gold	(64)	Adv-Dr	Col	5-19-51	+	±	±	±	+	±	±	7+5−
1252	Smuggler's Island	(75)	Drama	U-I	4-21-51	+	±	±	±	+	±	±	7+5−
1263	Snake River Desperadoes	(54)	Western	Col	5-26-51	±		±	±	+	±		5+4−
1226	So Long at the Fair	(85)	Drama	UA	1-27-51	+	±		+	‡	+	‡	8+1−
1316	South of Caliente	(67)	Western	Rep	11- 3-51	+				+			2+
1243	Soldiers Three	(92)	Drama	MGM	3-24-51	+	±	+	+	‡	+	+	8+1−
1315	Son of Dr. Jekyll, The	(76)	Drama	Col	11- 3-51	+	±	±		+			4+1−
1194	Southside 1-1000	(73)	Drama	Mono	10-14-50	+	±	+	‡	+	+	±	8+2−
1229	Spoilers of the Plains	(67)	Western	Rep	2-10-51	±		+	+	+	+	±	6+2−
	Stagecoach Driver	(52)	Western	Mono							±		1+1−
1218	Stage to Tucson	(82)	Western	Col	12-23-50	+	±	±	±	+		±	6+4−
1313	Starlift	(103)	Musical	WB	11- 3-51	+							1+
1121	Stars in My Crown	(90)	Drama	MGM	3- 4-50	+	+	+	+	‡	‡	‡	10+
1222	Steel Helmet, The	(84)	Drama	LP	1-13-51	+	‡	‡	‡	+	+	±	10+1−
1271	Stop That Cab	(56)	Comedy	LP	6-23-51	±				−			1+2−
	Stormbound	(..)	Drama	Rep									
1214	Storm Warning	(91)	Drama	WB	12-16-50	+	‡	+	‡	+	+	+	9+
1314	Strange Door, The	(80)	Drama	U-I	11- 3-51	±							1+1−
1269	Strangers on a Train	(101)	Drama	WB	6-16-51	‡	+	‡	‡	‡	‡	‡	13+
1270	Streetcar Named Desire, A	(122)	Drama	WB	6-16-51	‡	+	‡	‡	‡	‡	+	12+
	Street Bandits	(..)	Drama	Rep									
1273	Strictly Dishonorable	(94)	Drama	MGM	6-30-51	+	+	+	+	+	+	+	7+
1286	Strip, The	(85)	Drama	MGM	8-11-51	+	±	±	‡	±	+		7+3−
1294	Submarine Command	(87)	Drama	Para	9- 1-51	+	±	±	+	+	±		6+3−
1228	Sugarfoot	(80)	Super-West	WB	2- 3-51	±	−	±	+	±	−	±	5+6−
1295	Sunny Side of the Street	(71)	Musical	Col	9- 8-51	±	±	±	+	+	±		5+3−
1201	Sun Sets at Dawn, The	(71)	Drama	UA	11-11-50	−	±	±	±	+	+	±	6+5−
	Superman and the Mole Men	(..)	Drama	LP									
1239	Sword of Monte Cristo	(80)	Drama	20th-Fox	3-17-51	±	±	±	+	‡	±	±	8+5−

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1269	Take Care of My Little Girl	(93)	Mus.	20-Fox	6-16-51	−	±	+	‡	±	+	+	7+3−
	Tales of Robin Hood	(..)	Drama	Rep									
1284	Tall Target, The	(78)	Drama	MGM	8- 4-51	+	+	±	+	+	‡	+	8+1−
	Tanks Are Coming, The	(..)	Drama	WB			±						1+1−
1228	Target Unknown	(90)	Drama	U-I	2- 3-51	+	±	±	+	+	+	+	7+2−
1244	Tarzan's Peril	(79)	Drama	RKO	3-24-51	+	±	±	+	±	±		6+4−
1313	Ten Tall Men	(95)	Drama	Col	11- 3-51	+	±	+		‡			5+1−
1236	Teresa	(105)	Drama	MGM	3- 3-51	±	±	±	‡	±	‡	+	9+4−
1200	Texan Meets Calamity Jane, The	(71)	West.	Col	11- 4-50	−		−	±	=	−	±	2+7−
1242	Texans Never Cry	(70)	Western	Col	3-17-51	±		±	+	−	±		4+4−
1298	Texas Carnival	(77)	Musical	MGM	9-15-51	+		‡	+	+	‡	±	8+1−
1266	Texas Rangers, The	(74)	Western	Col	6- 2-51	+	±	+	+	+	±	±	7+3−
1268	That's My Boy	(100)	Comedy	Para	6- 9-51	+	‡	‡	‡	‡	+	+	11+
1264	They Were Not Divided	(102)	Drama	UA	5-26-51	±	±		+				3+2−
1250	Thing From Another World	(86)	Drama	RKO	4-14-51	+	+	+	‡	‡	+	‡	10+
1293	This Is Korea	(50)	Doc	Rep	9- 1-51	‡	+		‡	‡			7+
1225	13th Letter, The	(85)	Drama	20th-Fox	1-27-51	‡	+	+	‡	‡	+	+	10+
1224	Three Desperate Men	(71)	Western	LP	1-20-51	±		±		−		±	3+4−
1232	Three Guys Named Mike	(90)	Comedy	MGM	2-17-51	+	+	+	‡	‡	+	+	9+
1202	Three Husbands	(78)	Comedy	UA	11-11-50	+	+	+	‡	+	±	+	8+1−
1182	Three Secrets	(98)	Drama	WB	9- 2-50	+	+	+	‡	+	+	+	8+
1272	Three Steps North	(85)	Drama	UA	6-23-51	+	±	±	+	+	±	±	7+4−
1252	Thunder in God's Country	(67)	Western	Rep	4-21-51	+		±	+	+	±	±	6+3−
1285	Thunder on the Hill	(84)	Drama	U-I	8-11-51	+	±	±	+	+	+	+	7+2−
1311	Too Young to Kiss	(91)	Comedy	MGM	10-27-51	+	+			‡			4+
1255	Tokyo File 212	(84)	Drama	RKO	5- 5-51	±	±	±	−	±	+	±	6+6−
1222	Tomahawk	(82)	Sup-West	U-I	1-13-51	+	±	+	+	+	+	+	7+1−
1311	Tom Brown's Schooldays	(93)	Drama	UA	10-27-51	+				‡			3+
1288	Tomorrow Is Another Day	(90)	Drama	WB	8-18-51	+	+	±	+	+	+	+	7+1−
1210	Tougher They Come, The	(69)	Drama	Col	12- 9-50	+	±	±	±	+	±	±	7+5−
1215	Trail of Robin Hood	(67)	Western	Rep	12-23-50	±		±	+	+	+	±	6+3−
1191	Tripoli	(95)	Hist-Dr	Para	10- 7-50	+	±	±	‡	‡	‡	+	10+2−
1209	Try and Get Me (Reviewed as Sound of Fury)	(92)	Drama	UA	12- 9-50	+	‡	+	‡	+	+	±	9+1−
1304	Two-Dollar Bettor	(72)	Drama	Realart	9-29-51	+	±	±	+	+		±	6+3−
1194	Two Flags West	(92)	Act-Dr	20th-Fox	10-14-50	‡	±	+	+	‡	+	+	9+1−
1274	Two Gals and a Guy	(70)	Comedy	UA	6-30-51	±	−	±	±	=			3+6−
1217	Two Lost Worlds	(60)	Drama	UA	12-23-50	±	±	±	+	±	±		6+5−
1273	Two of a Kind	(75)	Drama	Col	6-30-51	+	±	±	±	+	±	±	7+5−
1309	Two Tickets to Broadway	(106)	Musical	RKO	10-20-51	+	+	+	‡	‡			7+
1196	Two Weeks With Love	(92)	Mus-Com	MGM	10-21-50	‡	+	+	+	‡	+	+	9+

U

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1202	Undercover Girl	(83)	Drama	U-I	11-11-50	−	±	±	+	+	±	+	6+4−
1209	Under Mexicali Stars	(67)	Western	Rep	12- 9-50	+		+	+	±	±	±	6+3−
1216	Under the Gun	(83)	Drama	U-I	12-23-50	+	±	±	+	+	±	±	7+4−
1310	Unknown Man, The	(88)	Drama	MGM	10-20-51	+	±	−	±	±			4+4−
1315	Unknown World	(73)	Drama	LP	11- 3-51	−				−			2−
1236	Up Front	(92)	War-Drama	U-I	3- 3-51	+	+	‡	+	+	+	‡	9+
1316	Utah Wagon Train	(67)	Western	Rep	11- 3-51	+				+			2+

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1234	Valentino	(105)	Drama	Col	2-24-51	‡	+	‡	‡	‡	+	+	11+
	Valley of Fire	(63)	Western	Col									
	Varieties on Parade	(67)	Musical	LP						±			1+1−
1207	Vendetta	(84)	Drama	RKO	12- 2-50	±	±	+	±	‡	−	±	7+4−
1227	Vengeance Valley	(82)	Sup-West	MGM	2- 3-51	+	+	+	‡	‡	+	+	9+
1120	Vicious Years, The	(81)	Drama	UA									

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Wanted: Dead or Alive	(59)	Western	Mono									
1265	Warpath	(95)	Drama	Para	6- 2-51	+	+	±	+	‡	+		7+1−
1205	Watch the Birdie	(71)	Comedy	MGM	11-25-50	+	+	+	‡	+	+	±	8+1−
1295	Well, The	(88)	Drama	UA	9- 8-51	‡	‡	‡	‡	‡	‡	+	13+
1260	Wells Fargo Gunmaster	(60)	Western	Rep	5-19-51	+		±	±	+	±	±	6+3−
1204	West Point Story, The	(107)	Drama	WB	11-18-50	‡	‡	+	‡	‡	+	±	11+1−
	Westward the Women	(..)	Drama	MGM									
1249	When I Grow Up	(90)	Drama	UA	4-14-51	+	+	+	+	±	‡		7+1−
1257	When the Redskins Rode	(78)	Western	Col	5-12-51	±	±	±	+	+	±		6+4−
1294	When Worlds Collide	(81)	Drama	Para	9- 1-51	‡	±	+	‡	‡	+		9+1−
1160	Where Danger Lives	(84)	Drama	RKO	6-24-50	±	±	±	±	+	±	+	7+5−
1316	Whip Hand, The	(81)	Drama	RKO	11- 3-51	+	±	+	−	±			4+3−
	Whistling Hills	(58)	Western	Mono									
1250	Whirlwind	(70)	Western	Col	4-14-51	+		±	+	‡	±		6+2−
1287	Whistle at Eaton Falls, The	(96)	Drama	Col	8-18-51	+	±	±	+	=	‡	+	7+4−
1260	Wicked City, The	(76)	Drama	UA	5-19-51	+	−		=				1+3−
1191	Woman on the Run	(77)	Drama	U-I	10- 7-50	+	±	±	+	+	+	‡	8+2−
1191	Wyoming Mail	(87)	Western	U-I	10- 7-50	+	±	±	+	+	+	+	7+2−

Y

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1232	Yank in Korea, A	(73)	War-Drama	Col	2-17-51	+	±	±	+	+	±	+	7+3−
	Yellow Fin	(74)	Drama	Mono				±				±	2+2−
1283	Yes Sir, Mr. Bones	(53)	Musical	LP	8- 4-51	±	±	±		−			3+4−
1292	You Never Can Tell	(78)	Comedy	U-I	8-25-51	+	+	+	‡	‡	+		8+
1233	You're in the Navy Now (Reviewed as U.S.S. Teakettle)	(93)	Com.	20th-Fox	2-24-51	+	‡	+	+	+	+	+	8+
	Yukon Manhunt	(62)	Adv.-Dr.	Mono			±			+	±	−	3+3−

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows. () denotes BOXOFFICE Blue Ribbon Award Winner. ⊙ denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

	COLUMBIA Type Rel. No.	LIPPERT Type Rel. No.	M-G-M Type Rel. No.	MONOGRAM Type Rel. No.
DECEMBER	**Killer That Stalked N. Y.** (79) D..338 (Reviewed as Frightened City) Evelyn Keyes, William Bishop **He's a Cockeyed Wonder** (77)..C..340 Mickey Rooney, Terry Moore, William Demarest **Lightning Guns** (55) ....W..361 Charles Starrett, Smiley Burnette **Tougher They Come, The** (69) ..D..305 Wayne Morris, Preston Foster, Kay Buckley	[22] **Bandit Queen** (72)...........W..5011 Barbara Britton, Philip Reed, Willard Parker	[8] **Mrs. O'Malley and Mr. Malone** (69) ....C..111 Marjorie Main, James Whitmore, Ann Dvorak [29] ⊙**Pagan Love Song** (76).......M..112 Esther Williams, Howard Keel, Minna Gombell	[3] **Father's Wild Game** (61) ....C..5125 Raymond Walburn, Gary Gray, Jane Darwell [10] **Outlaws of Texas** (56) ......W..4945 Whip Wilson, Phyllis Coates, Andy Clyde [17] **Call of the Klondike** (67) ....D..4920 Anne Gwynne, Tom Neal, Kirby Grant [24] **Short Grass** (82) ....W..AA18 Rod Cameron, Cathy Downs, J. M. Brown [31] **Sierra Passage** (80) ....W..5107 Wayne Morris, Lola Albright, Alan Hale jr.
JANUARY	**Great Manhunt, The** (97)......D..331 (Rev. as State Secret) Douglas Fairbanks jr. **Flying Missile, The** (92) ......D..335 Glenn Ford, Viveca Lindfors, Henry O'Neill ⊙**Stage to Tucson** (82)........W..334 Rod Cameron, Wayne Morris **Prairie Roundup** (53) ....W..363 **Gasoline Alley** (77) .... .C..301 Scotty Beckett, Jimmy Lydon, S. Morrow **Gene Autry and Mounties** (70)..W..351	[12] **Three Desperate Men** (71)....W..5009 Preston Foster, Jim Davis, Virginia Grey	[12] **Watch the Birdie** (71).........C..113 Red Skelton, Arlene Dahl, Ann Miller [19] **Grounds for Marriage** (89).....C..114 Van Johnson, Kathryn Grayson, Paula Raymond [26] ()⊙**Kim** (113) ....D..115 Errol Flynn, Dean Stockwell, Paul Lukas	[14] **Colorado Ambush** (52) ......W..4935 Johnny Mack Brown, Lois Hall, Myron Healy [21] **Bowery Battalion** (69) ......C..5111 Leo Gorcey, Huntz Hall, Bowery Boys [28] ⊙**Blue Blood** (72) ....D..4904 Bill Williams, Jane Nigh, Arthur Shields
FEBRUARY	**Born Yesterday** (103) ....C..344 Judy Holliday, William Holden, Brod. Crawford **Operation X** (79) ....D..333 Edward G. Robinson, Peggy Cummins **Revenue Agent** (72) ....D..312 Douglas Kennedy, Jean Willes, Onslow Stevens **Counterspy Meets Scotland Yard** (67) ....D..307 **Yank in Korea, A** (73) ....D..346 **Ridin' the Outlaw Trail** (56)....W..364	[2] **Steel Helmet, The** (84).......D..5006 Gene Evans, Steve Brodie, James Edwards [23] **Fingerprints Don't Lie** (56)....D..5015 Richard Travis, Sid Melton, Sheila Ryan	[9] **Magnificent Yankee, The** (88)..D..116 Louis Calhern, Ann Harding, Eduard Franz [16] ⊙**Vengeance Valley** (82) ....SW..117 Burt Lancaster, Robert Walker, Joanne Dru [23] **Cause for Alarm** (73).........D..118 Loretta Young, Barry Sullivan, Bruce Cowling	[4] **Abilene Trail** (64) ....W..4946 Whip Wilson, Andy Clyde, Noel Neill [11] **Rhythm Inn** (71) ....M..5115 Jane Frazee, Kirby Grant, Charles Smith [18] **Vicious Years, The** (81) ......D..5191 Tommy Cook, Gar Moore, Sybil Merritt
MARCH	⊙**Al Jennings of Oklahoma** (79) D..327 **"M"** (88) ....D..347 David Wayne, Howard DaSilva, Luther Adler **My True Story** (67) ....D..308 Willard Parker, Helen Walker, E. Risdon **Flame of Stamboul** (68) ....D..314 Richard Denning, Lisa Ferraday **Texans Never Cry** (70) ......W..352 Gene Autry, Pat Buttram, Mary Castle **Fort Savage Raiders** (54) .....W..365	[10] **Mask of the Dragon** (53).....D..5013 Richard Travis, Sid Melton, Sheila Ryan [31] **Stop That Cab** (56)..........C..5014 Sid Melton, Iris Adrian, Marjorie Lord	[9] **Three Guys Named Mike** (90) ..C..119 Jane Wyman, Van Johnson, Howard Keel [16] **Inside Straight** (87) ....D..123 David Brian, Arlene Dahl, Barry Sullivan [23] ()⊙**Royal Wedding** (92).......M..121 Fred Astaire, Jane Powell, Peter Lawford	[4] **Navy Bound** (60) ....C..5120 Tom Neal, Regis Toomey, Wendy Waldron [11] **Man From Sonora** (54) ....W..5141 Johnny Mack Brown, Lyle Talbot, Lee Roberts [18] **Gypsy Fury** (63) ....D..5192 Viveca Lindfors, Christopher Kent, R. Brent [25] **Lion Hunters, The** (73) ......D..5109 Johnny Sheffield, Ann Todd, Morris Ankrum
APRIL	⊙**Valentino** (105) ....D..320 Eleanor Parker, Anthony Dexter, R. Carlson ⊙**Santa Fe** (89) ....W..330 Randolph Scott, Janis Carter, Jerome Courtland **Fury of the Congo** (69) ....D..329 Johnny Weissmuller, Sherry Moreland **Whirlwind** (70) ....W..354 Gene Autry, Smiley Burnette, Gail Davis	[26] **Danger Zone** (56)............D..5017 Hugh Beaumont, Edward Brophy, R. Travis [27] **Pier 23** (59) ....D..5018 Hugh Beaumont, Ann Savage	[13] ()**Father's Little Dividend** (81)..C..124 Spencer Tracy, Joan Bennett, Elizabeth Taylor [20] **Soldiers Three** (92) ....D..126 Walter Pidgeon, Stewart Granger, David Niven [27] ()⊙**Great Caruso, The** (109)....M..127 Mario Lanza, Ann Blyth, Dorothy Kirsten	[8] **Canyon Raiders** (54) ....W..5151 Whip Wilson, Fuzzy Knight, Phyllis Coates [15] **I Was an American Spy** (85) ..D..AA19 Ann Dvorak, Gene Evans, Douglas Kennedy [29] **Ghost Chasers** (69) ....C..5112 Huntz Hall, Leo Gorcey, Bowery Boys
MAY	**Brave Bulls, The** (108) ....D..321 Mel Ferrer, Miroslava, Anthony Quinn **Her First Romance** (73) ....C..358 Margaret O'Brien, Allan Martin jr., J. Hunt ⊙**When the Redskins Rode** (78) W..339 Jon Hall, Mary Castle, James Seay **Smuggler's Gold** (64) ....D..315 Cameron Mitchell, Amanda Blake, C. B. Reid **Snake River Desperadoes** (54) W..366 Charles Starrett, Smiley Burnette, D. Reynolds	[4] **Roaring City** (57)............D..5016 Hugh Beaumont, Richard Travis [18] **Kentucky Jubilee** (67)........C..5007 Jerry Colonna, Jean Porter, James Ellison	[4] ⊙**Painted Hills, The** (68) ......D..125 Lassie, Paul Kelly, Gary Gray, Ann Doran [18] **Home Town Story** (61) ......D..128 Donald Crisp, Jeffrey Lynn, Marjorie Reynolds [25] **Go for Broke!** (93)............D..129 Van Johnson, Warner Anderson, L. Nakano	[6] **Blazing Bullets** (51) ....W..5142 Johnny Mack Brown, Lois Hall [13] ⊙**Cavalry Scout** (78) ....W..5101 Audrey Long, Rod Cameron, Jim Davis [17] **Nevada Badmen** (58) ......W..5152 Whip Wilson, Fuzzy Knight, Phyllis Coates [20] **According to Mrs. Hoyle** (60)..D..5122 Spring Byington, Tanis Chandler, Brett King
JUNE	⊙**Lorna Doone** (84) ....C..336 Barbara Hale, Richard Greene, Ron Randell ⊙**Texas Rangers, The** (74) ....W..325 George Montgomery, Gale Storm, N. Berry jr. **China Corsair** (67) ....D..316 Jon Hall, Lisa Ferraday, Ron Randell **Silver Canyon** (70) ....W..355 Gene Autry, Champion, Gail Davis	[15] **Little Big Horn** (82) ....W..5003 John Ireland, Marie Windsor, Lloyd Bridges [22] **Savage Drums** (70) ....W..5001 Babu, Lita Baron, Sid Melton	[8] **Night Into Morning** (86) ......D..130 Ray Milland, John Hodiak, Nancy Davis [15] **No Questions Asked** (81) .....D..132 Arlene Dahl, George Murphy, Barry Sullivan [22] ⊙**Excuse My Dust** (82) ....M..133 Red Skelton, Sally Forrest, Macdonald Carey [29] **Kind Lady** (78) ....D..134 Ethel Barrymore, Maurice Evans, A. Lansbury	[10] **Casa Manana** (73) ....M..5116 Robert Clarke, Virginia Welles [17] **Father Takes the Air** (61) ....C..5126 Raymond Walburn, Walter Catlett [24] **Montana Desperadoes** (51) ....W..5143 Johnny Mack Brown, Lois Hall
JULY	**Sirocco** (98) ....D..348 Humphrey Bogart, Lee J. Cobb, Marta Toren ⊙**Hurricane Island** (72)........D..349 **Two of a Kind** (75) ....D..350 Edmond O'Brien, Lizabeth Scott, Terry Moore **Big Gusher** (68) ....D..306 Wayne Morris, Preston Foster, Dorothy Patrick **Bonanza Town** (56) ....W..367 ⊙**Mask of the Avenger** (83)....D..359 John Derek, Anthony Quinn, Jody Lawrance	[6] **G.I. Jane** (62) ....C..5012 Jean Porter, Tom Neal, Iris Adrian [13] **Yes Sir, Mr. Bones** (53).......M..5019 All-Star Minstrel Show [20] **Varieties on Parade** (67) ....M..5020 Jackie Coogan, All-Star Revue	[6] **Strictly Dishonorable** (94)......D..131 Ezio Pinza, Janet Leigh, Millard Mitchell [13] ⊙**Show Boat** (108) ....M..135 Kathryn Grayson, Howard Keel, Ava Gardner [20] **Law and the Lady** (104) ......C..136 Greer Garson, Michael Wilding, Marjorie Main [27] **Teresa** (105) ....D..137 Pier Angeli, John Ericson, Patricia Collinge	[8] **Yukon Manhunt** (62) ....D..5123 Kirby Grant, Chinook, Gail Davis [15] **Stagecoach Driver** (52).......W..5153 Whip Wilson [29] **Let's Go Navy** (68)...........C..5113 Leo Gorcey, Huntz Hall, Tom Neal
AUGUST	**Whistle at Eaton Falls, The** (96) D..322 Lloyd Bridges, Dorothy Gish, C. Carpenter **Never Trust a Gambler** (79) ...D..326 Dane Clark, Cathy O'Donnell, Tom Drake **Pickup** (78) ....D..357 Beverly Michaels, Hugo Haas, Allan Nixon **Cyclone Fury** (54) ....W..368 Charles Starrett, Smiley Burnette, F. Sears **Chain of Circumstance** (68)....D..309 Richard Grayson, Margaret Field, D. Fowley	[17] **Lost Continent, The** (82)......D..5004 Cesar Romero, Hillary Brooke, Chick Chandler	[3] ⊙**Rich, Young and Pretty** (95)..M..138 Jane Powell, Vic Damone, Danielle Darrieux [17] **Tall Target, The** (78)..........D..139 Dick Powell, Paula Raymond, Adolphe Menjou [31] **Strip, The** (85)...............D..140 Mickey Rooney, Sally Forrest, Monica Lewis	**Oklahoma Justice** (56) ......W..5144 Johnny Mack Brown
SEPTEMBER	**Saturday's Hero** (111).........D..401 John Derek, Donna Reed, Sidney Blackmer **Lady and the Bandit, The** (79)..D..337 Louis Hayward, Patricia Medina, T. Tully ⊙**Sunny Side of the Street** (71)..M..408 Frankie Laine, Billy Daniels, Terry Moore **Magic Face, The** (89)..........D..402 Luther Adler, Patricia Knight, W. L. Shirer **Corky of Gasoline Alley** (70)...D..302 **Hills of Utah** (70)............W..356	[28] **Leave it to the Marines** (66)...C..5005 Sid Melton, Mara Lynn	[7] **People Against O'Hara** (103)...D..201 Spencer Tracy, John Hodiak, Diana Lynn [14] **Angels in the Outfield** (102)....D..202 Paul Douglas, Janet Leigh, Keenan Wynn [21] ⊙**Mr. Imperium** (87)...........M..203 Lana Turner, Ezio Pinza, Barry Sullivan [28] **Red Badge of Courage** (69)....D..204 Audie Murphy, Bill Mauldin, J. Dierkes	[9] **Wanted: Dead or Alive** (59)..W..5134 Whip Wilson, Andy Clyde [16] **Joe Palooka in Triple Cross** (60) D..5118 Joe Kirkwood, Cathy Downs [30] **Disc Jockey** (80)............M..AA21 Ginny Simms, Michael O'Shea, Jane Nigh
OCTOBER	⊙**Magic Carpet, The** (84)......C..410 Lucille Ball, John Agar, Patricia Medina **Criminal Lawyer** (74)..........D..412 Pat O'Brien, Jane Wyatt, Jerome Cowan **Mob, The** (87)................D..407 Broderick Crawford, Betty Buehler, R. Kiley **Five** (93) ....D..371 William Phipps, Susan Douglas, Earl Lee **Jungle Manhunt** (66)..........D..411 **Kid From Amarillo, The** (56)...W..488	[5] **As You Were** (57)...........C..5023 William Tracy, Joe Sawyer [12] **Highly Dangerous** (88).........D..5029 Dane Clark, Margaret Lockwood [19] **Sky High** (60)...............C..5024 Sid Melton, Mara Lynn [26] **FBI Girl** (..)................D..5002 Cesar Romero, George Brent [26] **Unknown World** (..).........D..5101 Bruce Kellogg, Marilyn Nash	[5] ⊙**Texas Carnival** (77).........C..205 Red Skelton, Esther Williams, Howard Keel [12] **Bannerline** (88) ....D..206 Sally Forrest, Lionel Barrymore, K. Brassell [19] **Man With a Cloak** (81).......D..207 Barbara Stanwyck, Joseph Cotten, L. Caron [26] ⊙**Across the Wide Missouri** (81) SW..208 Clark Gable, John Hodiak, M. E. Marques	[7] **Whistling Hills** (58)..........W..5145 Johnny Mack Brown, James Ellison [14] **Yellow Fin** (74)..............D..5108 Wayne Morris, Damian O'Flynn [21] ⊙**The Highwayman** (82)......D..AA20 Philip Friend, Wanda Hendrix [28] **Elephant Stampede** (71)......D..5110 Johnny Sheffield, Donna Martell
NOVEMBER	⊙**Barefoot Mailman, The** (81)..C..404 Robert Cummings, Terry Moore **Harlem Globetrotters, The** (80)..C..405 Thomas Gomez, Harlem Globetrotters **Son of Dr. Jekyll, The** (77).....D..409 Louis Hayward, Jody Lawrance **Valley of Fire** (63)...........W..353 Gene Autry, Pat Buttram	[2] **The Great Adventure** (..).....D..5021 Dennis Price, Jack Hawkins [16] **Superman and the Mole Men** (..) ....D..5030 George Reeves, Phyllis Coates [30] **Tales of Robin Hood** (..).....D..5008 Robert Clarke, Mary Hatcher	[2] ⊙**An American in Paris** (113)..M.. Gene Kelly, Leslie Caron, Oscar Levant ⊙**Pandora and the Flying Dutchman** (123) ....D.. Ava Gardner, James Mason, N. Patrick [23] **Too Young to Kiss** (91)........C..211 Van Johnson, June Allyson, Gig Young **Westward the Women** (..).....D.. Robert Taylor, Denise Darcel	[7] **Lawless Cowboys** (..).........W.. Whip Wilson [11] ⊙**Flight to Mars** (..)........D.. Marguerite Chapman, Cameron Mitchell [18] **Crazy Over Horses** (..)......C.. Leo Gorcey, Huntz Hall [25] **The Longhorn** (70)............W.5223 Bill Elliott, Phyllis Coates

FEATURE CHART

PARAMOUNT Type Rel. No.	RKO RADIO Type Rel. No.	REPUBLIC Type Rel. No.	20TH CENTURY-FOX Type Rel. No.	
Mr. Music (113) ....MC..5007 Bing Crosby, Nancy Olson, Charles Coburn	[29] Vendetta (84) ....D..167 Faith Domergue, George Dolenz, Hillary Brooke	[15] California Passage (90) ....W..5005 Forrest Tucker, Adele Mara, Jim Davis [15] ⊙Trail of Robin Hood (67) ..W..4946 Roy Rogers, Penny Edwards, Gordon Jones	⊙American Guerrilla in the Philippines (105) ....D..032 Tyrone Power, Micheline Prelle For Heaven's Sake (92) ....C..033 Clifton Webb, Joan Bennett, Robert Cummings	DECEMBER
⊙Branded (95) ....W..5009 Alan Ladd, Mona Freeman, Charles Bickford [17] At War With the Army (93) ..C..5014 Dean Martin, Jerry Lewis, Polly Bergen	[8] Hunt the Man Down (68) ....D..111 Mary Anderson, Gig Young, Lynne Roberts [8] Law of the Badlands (60) ....W..113 Tim Holt, Richard Martin, Joan Dixon [13] Company She Keeps, The (83) ..D..109 Lizabeth Scott, Jane Greer, Dennis O'Keefe [15] Double Deal (65) ....D..112 Marie Windsor, Richard Denning, Fay Baker [27] Gambling House (80) ....D..110 Victor Mature, Terry Moore, William Bendix	[23] Pride of Maryland (60) ......D..5023 Stanley Clements, Peggy Stewart, Frankie Darro [27] Belle Le Grand (90) ....D..5006 Vera Ralston, John Carroll, Hope Emerson [30] Rough Riders of Durango (60)..W..5058 Allan Lane, Aline Towne, Ross Ford	Mudlark, The (99) ....D..101 Irene Dunne, Alec Guinness, Andrew Ray Man Who Cheated Himself (81) D..102 Lee J. Cobb, Jane Wyatt, John Dall ⊙Halls of Montezuma (113) ...D..103 Richard Widmark, Walter Palance, Karl Malden	JANUARY
September Affair (103) ......D..5012 Joan Fontaine, Joseph Cotten, Jessica Tandy [22] ⊙Great Missouri Raid, The (85) D..5013 Wendell Corey, Ellen Drew, Macdonald Carey	[10] Cry Danger (79) ....D..115 Dick Powell, Rhonda Fleming, Richard Erdman	[2] Spoilers of the Plains (67)....W..5041 Roy Rogers, Penny Edwards, Gordon Jones [23] Missing Women (60) ....D..5025 Penny Edwards, James Millican, J. Alvin [28] Night Riders of Montana (60) .W..5059 Allan Lane, Claudia Barrett, Chubby Johnson	⊙Call Me Mister (95) ....M..104 Betty Grable, Dan Dailey, Dale Robertson ⊙I'd Climb the Highest Mountain (88) ....D..105 Susan Hayward, William Lundigan, R. Calhoun 13th Letter, The (85) ....D..107 Linda Darnell, Charles Boyer, Michael Rennie	FEBRUARY
Redhead and the Cowboy (82) D..5015 Glenn Ford, Rhonda Fleming, Alan Reed [24] Mating Season, The (101) ....C..5016 Gene Tierney, John Lund, Miriam Hopkins [28] ⊙Samson and Delilah (128) ..D..5010 Victor Mature, Hedy Lamarr, George Sanders	[3] Payment on Demand (90) ....D..171 Bette Davis, Barry Sullivan, Kent Taylor [17] Tarzan's Peril (79) ....D..172 Lex Barker, Virginia Huston, George Macready [31] Thing From Another World (86) D..174 Eduard Franz, Margaret Sheridan, James Arness	[1] Silver City Bonanza (67) ....W..5051 Rex Allen, Buddy Ebsen, Mary Ellen Kay [5] Cuban Fireball (78) ......MC..5007 Estelita Rodriguez, Warren Douglas [10] ⊙Oh! Susanna (90) ....D..5008 Rod Cameron, Adrian Booth, Forrest Tucker [23] Insurance Investigator (60) ..D..5026 Richard Denning, Audrey Long, Hillary Brooke [30] Heart of the Rockies (67) ...W..5042 Roy Rogers, Penny Edwards, Gordon Jones	⊙Sword of Monte Cristo (80) ..D..106 George Montgomery, Berry Kroeger, P. Corday Lucky Nick Cain (87) ....D..108 George Raft, Coleen Gray, Charles Goldner ⊙Bird of Paradise (100) ......D..109 Louis Jourdan, Debra Paget, Jeff Chandler Of Men and Music (85) ....M..137 Artur Rubinstein, Jan Peerce, Jascha Heifetz	MARCH
Molly (83) ....C..5011 (Rev. as The Goldbergs) Gertrude Berg, Philip Loeb ⊙Quebec (85) ....D..5017 John Barrymore jr., Corinne Calvet, P. Knowles Lemon Drop Kid, The (91) ....C..5018 Bob Hope, Marilyn Maxwell, Lloyd Nolan	[7] Kon-Tiki (68) ....D..173 Thor Heyerdahl, Knut Haugland [7] Saddle Legion (60) ....W..117 Tim Holt, Dorothy Malone, Richard Martin [14] Footlight Varieties (61) ......M..116 Jack Paar, Red Buttons, Leon Errol [21] My Forbidden Past (70) ......D..114 Ava Gardner, Melvyn Douglas, Robert Mitchum	[8] Thunder in God's Country (67) .W..5052 Rex Allen, Mary Ellen Kay, Buddy Ebsen	Kefauver Crime Invest. (52) ..D..138 You're in the Navy Now (93) ..C..110 (Rev. as U.S.S. Teakettle) Gary Cooper I Can Get It for You Wholesale (91) ....D..111 Dan Dailey, Susan Hayward, G. Sanders 14 Hours (91) ....D..114 Paul Douglas, Richard Basehart, B. Bel Geddes	APRIL
Appointment With Danger (90) D..5019 Alan Ladd, Jan Sterling, Phyllis Calvert ⊙Lost Outpost, The (87)......D..5020 Ronald Reagan, Rhonda Fleming, Peter Hanson	[5] Tokyo File 212 (84) ....D..175 Florence Marly, Robert Peyton, K. Haida [19] Sealed Cargo (90) ....D..118 Dana Andrews, Claude Rains, Carla Balenda	[1] Buckaroo Sheriff of Texas (60) W..5066 Michael Chapin, Eilene Janssen [15] In Old Amarillo (67) ......W..5043 Roy Rogers, Estelita Rodriguez, Penny Edwards [15] Wells Fargo Gunmaster (60) ..W..5061 Allan Lane, Mary Ellen Kay, C. Johnson [15] Bullfighter and the Lady (87) D..5009 Robert Stack, Gilbert Roland, Virginia Grey [30] Million Dollar Pursuit (60) ....D..5028 Penny Edwards, Grant Withers, Norman Budd	Follow the Sun (90)............D..112 Glenn Ford, Anne Baxter, Dennis O'Keefe Rawhide (86) ....SW..113 Tyrone Power, Susan Hayward, Hugh Marlowe ⊙On the Riviera (89) ....MC..115 Danny Kaye, Gene Tierney, Corinne Calvet	MAY
Dear Brat (82) ....D..5021 Mona Freeman, Edward Arnold, Billy DeWolfe Trio (92) ....CD..5030 Jean Simmons, Michael Rennie, Anne Crawford	[2] ⊙Jungle Headhunters (65) .....D..177 Lewis Cotlow, All Native Cast [9] Hard, Fast and Beautiful (76) D..119 Claire Trevor, Sally Forrest, Carleton Young [16] ⊙Best of the Badmen (84) ....W..176 Robert Ryan, Claire Trevor, Jack Buetel	[1] Fighting Coast Guard (86) ...D..5010 Brian Donlevy, Forrest Tucker, Ella Raines [30] Secrets of Monte Carlo (60) .D..5030 Warren Douglas, Lois Hall, June Vincent	⊙Half Angel (80)..............D..116 Loretta Young, Joseph Cotten, Cecil Kellaway House on Telegraph Hill (93) ..D..117 Richard Basehart, Valentina Cortesa As Young As You Feel (77) ...C..120 Monty Woolley, Thelma Ritter, David Wayne	JUNE
⊙Passage West (80) ....W..5022 John Payne, Arleen Whelan, Dennis O'Keefe Big Carnival, The (112).....D..5023.. (Rev. as Ace in the Hole) Kirk Douglas, Jan Sterling, Porter Hall	[18] ⊙Happy Go Lovely (88).......M..262 David Niven, Vera-Ellen, Cesar Romero [28] ⊙⊙Alice in Wonderland (75)...D..291 (Walt Disney cartoon) Lili Marlene (85) .... D..203 Lisa Daniely, Hugh McDermott, J. Blythe	[1] The Dakota Kid (60) ....W..5067 Michael Chapin, Eilene Janssen, James Bell [18] Rodeo King and Senorita (67) W..5053 Rex Allen, Mary Ellen Kay, Buddy Ebsen [18] Fugitive Lady (78)............D..5011 Janis Paige, Binnie Barnes, Tony Centa	Guy Who Came Back, The (91) .D..118 Paul Douglas, Joan Bennett, Linda Darnell ⊙Take Care of Little Girl (93) M..119 Jeanne Crain, Jean Peters, Dale Robertson ⊙Frogmen, The (96)..........D..122 Dana Andrews, Gary Merrill, Richard Widmark	JULY
Peking Express (85) ....D..5024 Joseph Cotten, Corinne Calvet, Edmund Gwenn That's My Boy (100) ....C..5026 Dean Martin, Jerry Lewis, Ruth Hussey ⊙Warpath (95) ....D..5025 Edmond O'Brien, Dean Jagger, Forrest Tucker	[11] Flying Leathernecks (102)......D..261 John Wayne, Robert Ryan, Janis Carter Roadblock (73) ....D..204 Charles McGraw, Joan Dixon Pistol Harvest (60)...........W..205 Tim Holt, Joan Dixon, Lowell Gilmore [25] His Kind of Woman (120)......D..201 Robert Mitchum, Jane Russell, Vincent Price	[10] This Is Korea (50..........Doc..5127 [24] Fort Dodge Stampede (60)....W..5062 Allan "Rocky" Lane, Mary Ellen Kay	Secret of Convict Lake, The (83) D..123 Glenn Ford, Gene Tierney, Ethel Barrymore Mr. Belvedere Rings the Bell (88) C..124 Clifton Webb, Joanne Dru, Hugh Marlowe ⊙Meet Me After the Show (86) M..125 Betty Grable, Macdonald Carey, Rory Calhoun	AUGUST
Here Comes the Groom (114) ..C..5101 Bing Crosby, Jane Wyman, Franchot Tone Place in the Sun, A (122) ....D..5102 Montgomery Clift, Elizabeth Taylor Rhubarb (94) ....C..5103 Ray Milland, Jan Sterling, Gene Lockhart	[8] On the Loose (74)..............D..202 Joan Evans, Melvyn Douglas, Lynn Bari [22] Behave Yourself (81)........CD..206 Farley Granger, Shelley Winters, W. Demarest	[19] Arizona Manhunt (60).......W..5068 Michael Chapin, Eilene Janssen, James Bell [15] Havana Rose (77)...........D..5124 Estelita Rodriguez, Hugh Herbert, B. Williams	People Will Talk (110).........C..126 Cary Grant, Jeanne Crain, F. Currie Millionaire for Christy, A (90)..C..127 Fred MacMurray, Eleanor Parker, R. Carlson Day the Earth Stood Still (92)..D..129 Michael Rennie, Patricia Neal, H. Marlowe	SEPTEMBER
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Detective Story (103).........D..5111 Kirk Douglas, Eleanor Parker, W. Bendix Submarine Command (87).....D..5107 William Holden, Nancy Olson, W. Bendix ⊙When Worlds Collide (81)....D..5106 Richard Derr, Barbara Rush, J. Hoyt	Racket, The (90).............D..210 Robert Mitchum, Lizabeth Scott ⊙Slaughter Trail (78).........W..207 Brian Donlevy, Virginia Grey, A. Devine ⊙Two Tickets to Broadway (106).M..264 Janet Leigh, Tony Martin I Want You (..)..............D.. Dana Andrews, Dorothy McGuire, F. Granger Whip Hand, The (..)..........D.. Elliott Reid, Lurene Tuttle	Street Bandits (..)...........D..5130 Penny Edwards, Robert Clarke Desert of Lost Men (..)......W..5063 Allan Lane, Mary Ellen Kay Stormbound (..) ....D..5032 Constance Dowling (Italian-language)	Let's Make It Legal (77).......C..133 Claudette Colbert, Macdonald Carey ⊙Anne of the Indies (81)......D..134 Jean Peters, Louis Jourdan, Debra Paget ⊙Golden Girl (..)............M..136 Mitzi Gaynor, Dennis Day, D. Robertson	NOVEMBER

FEATURE CHART

	UNITED ARTISTS Type Rel. No.	UNIVERSAL-INT'L Type Rel. No.	WARNER BROS. Type Rel. No.
DECEMBER	1 Golden Salamander, The (96) .D..271 Anouk, Trevor Howard, Herbert Lom	Undercover Girl (83) ....D..105 Alexis Smith, Scott Brady, Gladys George Mystery Submarine (78) ....D..106 Marta Toren, Macdonald Carey, Robert Douglas Prelude to Fame (78) ....MD..180 Guy Rolfe, Kathleen Byron, Jeremy Spenser	9 Breakthrough (91) ....D..010 David Brian, John Agar, Frank Lovejoy 30 ©Dallas (94) ....SW..011 Gary Cooper, Ruth Roman, Steve Cochran
JANUARY	2 Wicked City, The (76) ....D..206 Maria Montez, Lilli Palmer, J. P. Aumont 16 Mister Universe (79) ....C..208 Jack Carson, Janis Paige, Bert Lahr 16 Korea Patrol (57).............D..211 Richard Emory, Benson Fong, Teri Duna 22 Sun Sets at Dawn, The (71) ...D..046 Walter Reed, Sally Parr, Philip Shawn	©Frenchie (80) ....W..108 Joel McCrea, Shelley Winters, Paul Kelly ©Harvey (104) ....C..107 James Stewart, Peggy Dow, Josephine Hull Under the Gun (83) ....D..109 Richard Conte, Audrey Totter, Sam Jaffe	13 Highway 301 (83) ....D..012 Steve Cochran, Virginia Grey, Gaby Andre 27 Operation Pacific (111) ....D..013 John Wayne, Patricia Neal, Ward Bond
FEBRUARY	8 They Were Not Divided (102) ..D..275 Edward Underdown, Ralph Clanton, H. Cherry	©Tomahawk (82) ....SW..110 Van Heflin, Yvonne DeCarlo, Preston Foster Target Unknown (90) ....D..111 Mark Stevens, Don Taylor, Joyce Holden Operation Disaster (101) ......D..113 John Mills, Richard Attenborough, Helen Cherry Bedtime for Bonzo (83) ......C..112 Ronald Reagan, Diana Lynn, Walter Slezak	10 Storm Warning (91) ....D..014 Ginger Rogers, Ronald Reagan, Doris Day 24 Enforcer, The (88) ....D..015 Humphrey Bogart, Zero Mostel, Ted de Corsia
MARCH	1 Blue Lamp, The (84) ....D..016 Jack Warner, Jimmy Hanley, Dirk Bogarde 15 Naughty Arlette (86) ....C..226 16 My Outlaw Brother (80) .....D..209 (Rev. as My Brother, the Outlaw) 18 Second Woman, The (91) ......D..639 Robert Young, Betsy Drake, John Sutton 22 Circle of Danger (85)..........D..207 Ray Milland, Patricia Roc, Marius Goring 28 So Long at the Fair (85) ......D..270	Abbott and Costello Meet the Invisible Man (82) ....C..116 Bud Abbott, Lou Costello, Nancy Guild Groom Wore Spurs, The (81) ...C..114 Ginger Rogers, Joan Davis, Jack Carson Air Cadet (94) ....CD..115 Stephen McNally, Alex Nicol, Gail Russell	3 ©Sugarfoot (80) ....WD..016 Randolph Scott, Adele Jergens, Raymond Massey 10 Lightning Strikes Twice (91) ....D..019 Ruth Roman, Richard Todd, M. McCambridge 24 ©Lullaby of Broadway (91) ..M..020 Doris Day, Gene Nelson, S. Z. Sakall
APRIL	3 Badman's Gold (56)...........W..262 6 Scarf, The (86) ....D..644 10 Long Dark Hall, The (87)......D..214 Rex Harrison, Lilli Palmer 13 Queen for a Day (107) ....D..645 20 When I Grow Up (90) ....D..215 20 Skipalong Rosenbloom (73)....W..213 Max Rosenbloom, Max Baer, Jackie Coogan 27 Oliver Twist (105).............D..216 27 Man From Planet X (72) ....D..647	Up Front (92) ....C..118 David Wayne, Tom Ewell, Marina Berti ©Double Crossbones (76).....MC..119 Donald O'Connor, Helena Carter, Will Geer Ma and Pa Kettle Back on the Farm (80) ....C..117 Marjorie Main, Percy Kilbride, Meg Randall	7 Raton Pass (84) ....W..021 Dennis Morgan, Patricia Neal, Steve Cochran 21 Only the Valiant (105) .....SW..022 Gregory Peck, Barbara Payton, Ward Bond
MAY	4 Try and Get Me (92) ....D..643 (Rev. as Sound of Fury) Frank Lovejoy 11 First Legion, The (86) ....D..648 Charles Boyer, Lyle Bettger, Leo G. Carroll 15 Odette (100) ....D..652 Anna Neagle, Trevor Howard, Marius Goring 25 Prowler, The (92) ....D..650 Van Heflin, Evelyn Keyes, John Maxwell	Fat Man, The (77) ....D..120 J. Scott Smart, Rock Hudson, Julie London Katie Did It (81) ....C..122 Ann Blyth, Mark Stevens, Cecil Kellaway ©Smuggler's Island (75) ......D..121 Jeff Chandler, Evelyn Keyes, Philip Friend	5 I Was a Communist for the FBI (84) ....D..023 Frank Lovejoy, Dorothy Hart, Philip Carey 19 Goodbye, My Fancy (107) ....C..024 Joan Crawford, Robert Young, Frank Lovejoy
JUNE	1 Fabiola (96) ....D..651 Michele Morgan, Henri Vidal, Michel Simon 8 Man With My Face, The (75) ..D..659 Barry Nelson, Lynn Ainley, C. Matthews 15 Three Steps North (85) ......D..657 Lloyd Bridges, Lea Padovani, Aldo Fabrizi	©Apache Drums (75) ....W..123 Stephen McNally, Coleen Gray, Willard Parker Hollywood Story (77) ....D..124 Richard Conte, Henry Hull, Julia Adams	2 Along the Great Divide (88) ..SW..025 Kirk Douglas, Virginia Mayo, John Agar 16 Inside Walls of Folsom Prison (87) ....D..026 Steve Cochran, David Brian, Philip Carey 30 Strangers on a Train (101)....D..027 Farley Granger, Ruth Roman, Robert Walker
JULY	13 He Ran All the Way (78)......D..646 John Garfield, Shelley Winters, W. Ford 20 Cyrano de Bergerac (113) ....D..660 Jose Ferrer, Mala Powers, William Prince 27 Hoodlum, The (61)............D..653 Lawrence Tierney, Allene Roberts, L. Golm	Francis Goes to the Races (88) ..C..125 Donald O'Connor, Piper Laurie ©Prince Who Was a Thief (88)..D..126 Tony Curtis, Piper Laurie, Cecil Kellaway Comin' Round the Mountain (77) C..127 Bud Abbott, Lou Costello, Dorothy Shay	14 ©Fort Worth (80) ....SW..028 Randolph Scott, David Brian, Phyllis Thaxter 28 ©On Moonlight Bay (95) ... ..M..029 Doris Day, Gordon MacRae, Jack Smith
AUGUST	10 Pardon My French (81)......C...1402 Paul Henreid, Merle Oberon, P. Bonifas 17 Four in a Jeep (97)............D.1139 Viveca Lindfors, Ralph Meeker, M. Medwin 24 ©New Mexico (84)..............D..649 Lew Ayres, Marilyn Maxwell, Andy Devine 24 St. Benny, the Dip (81).........C..658 Dick Haymes, Nina Foch, Roland Young 31 Two Gals and a Guy (70).......C..654 Janis Paige, Robert Alda, James Gleason	Iron Man (82) ....D..130 Jeff Chandler, Evelyn Keyes, Stephen McNally ©Mark of the Renegade (81) ...D..129 Ricardo Montalban, Cyd Charisse, J. C. Naish ©Cattle Drive (77) ....W..128 Joel McCrea, Dean Stockwell, Leon Ames	11 ©©Captain Horatio Hornblower (117) ....D..030 Gregory Peck, Virginia Mayo, R. Beatty
SEPTEMBER	7 Obsessed (77) ....D.1188 David Farrar, Geraldine Fitzgerald 14 Gold Raiders (56)..............W.1172 George O'Brien, Sheila Ryan, L. Talbot 21 Mister Drake's Duck (81).......C..655 Douglas Fairbanks Jr., Yolande Donlan	©Little Egypt (82)............CD..131 Rhonda Fleming, Mark Stevens, Nancy Guild You Never Can Tell (78) ....D..132 Dick Powell, Peggy Dow, Joyce Holden Thunder on the Hill (84) ......D..133 Claudette Colbert, Ann Blyth, R. Douglas	1 Jim Thorpe—All American (105) D..101 Burt Lancaster, Charles Bickford, P. Thaxter 15 Force of Arms (100)...........D..102 William Holden, Nancy Olson, Frank Lovejoy 22 Tomorrow Is Another Day (90)..D..103 Ruth Roman, Steve Cochran, L. Tuttle 29 A Streetcar Named Desire (122).D..104 Vivien Leigh, Marlon Brando, Kim Hunter
OCTOBER	16 Hotel Sahara (87).............D.1143 Yvonne DeCarlo, Peter Ustinov, R. Culver 21 Mr. Peek-A-Boo (74)...........C.1146 Joan Greenwood, Marcel Arnold, R. Treville	©Lady From Texas (78)........D..136 Howard Duff, Mona Freeman, J. Hull Reunion in Reno (80)...........C..135 Mark Stevens, Peggy Dow, G. Perreau ©Golden Horde, The (76).......D..134 David Farrar, Ann Blyth, G. Macready	6 ©Painting the Clouds With Sunshine (87) ....M..105 Dennis Morgan, Virginia Mayo, S. Z. Sakall 20 Come Fill the Cup (113).......D..106 James Cagney, James Gleason, R. Massey
NOVEMBER	2 Tom Brown's Schooldays (93)...W.1148 Robert Newton, Diana Wynyard 9 Fort Defiance (..).............D.1147 Dane Clark, Ben Johnson 16 Lady Says No, The (..)........C.. Joan Caulfield, David Niven	Lady Pays Off, The (80)......D..202 Linda Darnell, Stephen McNally Raging Tide, The (..)..........D..203 Shelley Winters, Richard Conte ©Cave of the Outlaws (..)....D.. Alexis Smith, Macdonald Carey	3 Close to My Heart (90)........D..107 Ray Milland, Gene Tierney, Fay Bainter 17 Tanks Are Coming, The (..)....D..108 Steve Cochran, Eve Miller, Philip Carey

FOREIGN FILMS

Rev. Date

AUSTRALIA

Title	Rev. Date
Bitter Springs (73)........... (Bell) Chips Rafferty, Tommy Trinder	9-29-51

BRITAIN

Title	Rev. Date
Alice in Wonderland (80)..... (Souvaine).....Carol Marsh, Stephen Murray	8-18-51
Another Shore (77) .... (Pentagon)..Robert Beatty, M. Lister	3-17-51
Appointment With Crime (90) (Four Continents)..W. Hartnell, R. Beatty	3-17-51
Blackmailed (73) .... (Bell) Maie Zetterling, Dirk Bogarde	9-29-51
Chance of a Lifetime (90) .... (Ballentine)..Basil Redford, B. Miles	2-17-51
Exchange Girl (83)........... (Films Int'l)..Michael Rennie, Yolande Donlan	8-18-51
Her Panelled Door (84)....... (Souvaine) Phyllis Calvert, Helen Cherry	9-29-51
Hue and Cry (82) .... (Fine Arts)..Alastair Sim, Jack Warner	1-20-51
Inheritance, The (90) .... (Fine Arts) Jean Simmons, Derrick DeMarney	3-10-51
Interrupted Journey (80)...... (Snader)........Ralph Todd, Valerie Hobson	10-13-51
It's Hard to Be Good (93) .... (Pentagon)..Jimmy Hanley, Anne Crawford	1-13-51
Jacqueline Misbehaves (76) .. (Ellis)..Hugh Williams, Carla Lehmann	2-17-51
Last Holiday (88)............. (Stratford)..Alec Guinness, Beatrice Campbell	12- 9-50
Maniac on Wheels (76) ...... (Int'l)..Dirk Bogarde, Bonar Colleano	7-14-51
No Orchids for Miss Blandish (92) .... (Renown)..Jack LaRue, Linden Travers	4-14-51
No Place for Jennifer (89).... (Stratford).......Leo Genn, Rosamund John	9-15-51
Rats of Tobruk (85) .... (David Brill)..Grant Taylor, Peter Finch	7- 7-51
Reluctant Widow, The (86).... (Fine Arts) Jean Kent, Guy Rolfe	10- 6-51
Seven Days to Noon (93) .... (Distinguished)..Barry Jones, Olive Sloane	2-17-51
Tales of Hoffmann (138) .... (Lopert)..Moira Shearer, Robert Helpmann	4-21-51
Third Time Lucky (93) ...... (Pentagon)..Glynis Johns, Dermot Walsh	10-28-50
Tony Draws a Horse (90) ... (Fine Arts)..Cecil Parker, Anne Crawford	6-23-51
Wooden Horse, The (98)...... (Snader) Leo Genn, Anthony Steel	9-29-51
You Can't Fool an Irishman (65) (Bell)..Tommy Duggan, Shirl Conway	2- 3-51

CZECHOSLOVAKIA

Title	Rev. Date
Emperor's Nightingale, The (70) (Rembrandt)..Puppet Fantasy	7-14-51

FRANCE

Title	Rev. Date
Dream Ballerina (78)......... (AFE).......Violette Verdy, Romney Brent	8-18-51
Face to the Wind (85) ...... (Souvaine).......Pierre Larquey, Jane Morlet	7-28-51
God Needs Men (95) .... (AFE)..Pierre Fresnay, Madeleine Robinson	5-26-51
Lady Paname (97)........... (Discina).........Louis Jouvet, Suzy Delair	8-18-51
L'Affaire (92) .... (International)..Clade Dauphin, Anne Vernon	2- 3-51
Lovers of Verona, The (90)... (Souvaine).....Anouk Aimee, Serge Reggiani	8-18-51
Manon (91) .... (Discina)..Cecile Aubrey, Michel Auclair	2- 3-51
Miquette (83) .... (Discina)..Louis Jouvet, Daniele Delorme	7-28-51
Oh, Amelia (86) .... (Lux)..Danielle Darrieux, Jean Desailly	6- 2-51
Red Angel, The (97) .... (Spalter)..Tilda Thamer, Paul Meurisse	2-24-51
Sinners, The (98) .... (Lopert)..Suzy Prim, Serge Reggiani	2-3-51
Souvenir (100) .... (Pathe)..Michele Morgan, Jean Marais	11- 4-50
Ways of Love (120) .... (Burstyn) Sylvia Bataille, George St. Saens	1-13-51

ITALY

Title	Rev. Date
Doctor, Beware (90) .... (Academy)..Vittorio DeSica, A. Magnani	2-24-51
Flesh Will Surrender (96) .... (Lux)..Aldo Fabrizi, Amadeo Fabrizi	11- 4-50
Medium, The (85)............ (Lopert)....Marie Powers, A. M. Alberghetti	9-15-51
Mill on the Po (96) .... (Lux)..Carla del Poggio, Jacques Sernas	12-23-50
Thrill That Kills, The (80).... (Dist.).......Fosco Giachetti, Jacque Sernas	8-18-51
Two Orphans, The (92) ...... (Globe)..Maria Denis, Osvaldo Valenti	11- 4-50
Under the Olive Tree (107).... (Lux) Raf Vallone, Lucia Bose	10- 6-51
Women Without Names (93).. (Lopert)....Valentina Cortesa, Simone Simon	9-15-51

MEXICO

Title	Rev. Date
Rancho Grande (97) .... (Azteca)..Jorge Negrete, Trio Calaveras	5-19-51

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West Texas college town. Grew 20,000 ten years. Wonderful country. Very profitable at $31,000 down. Every record open. Boxoffice, 4463.

Southwest's finest drive-in. All new, modern and well established. Big money maker. Selling because of illness. Minimum cash to handle, $150,000. Boxoffice, 4467.

Vicinity Dallas, Tex. Growing town 3,800, only theatre and building. Normal year profit near $20,000. Lovely $23,000 home available. $39,000 handles. You'll seldom find this value. Boxoffice, 4464.

250 seats, first run, town 1,100. Also first run colored, 300 seats, town of 12,000, with 4,000 colored. Sell one or both. $10,000 for both. Owner, Box 26, Oakwood, Tex.

For sale: Theatres, drive-ins. Leonard J. Schrader, 509½ E. Green, Champaign, Ill. Phone 9094.

Only theatre, central Kansas town, 1,400 population, $17,500. Serves several other small towns. Low lease. Six-room brick house if desired. Boxoffice, 4468.

Bargain for man with limited capital. 300 seats. Good location. With or without building. Owner recalled to service. Boxoffice, 4469.

In warm, healthy Texas gulf coast. Probably nicest small town show here. We're making fine profit but chronic illness. Won't be disappointed any length drive. $20,000 down, everything. Send for photographs. Boxoffice, 4465.

$9,500 down for good building, equipment. Only show, town under 2,000, near San Antonio. Family do well here. Similar, nearby, little larger, $13,500 down. Near Houston, 500 seats, excellent family operation, $18,000 down. Fort Worth area, refrigerated, $35,000; terms. Many others all locations. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex. Several drive-ins from $20,000 down.

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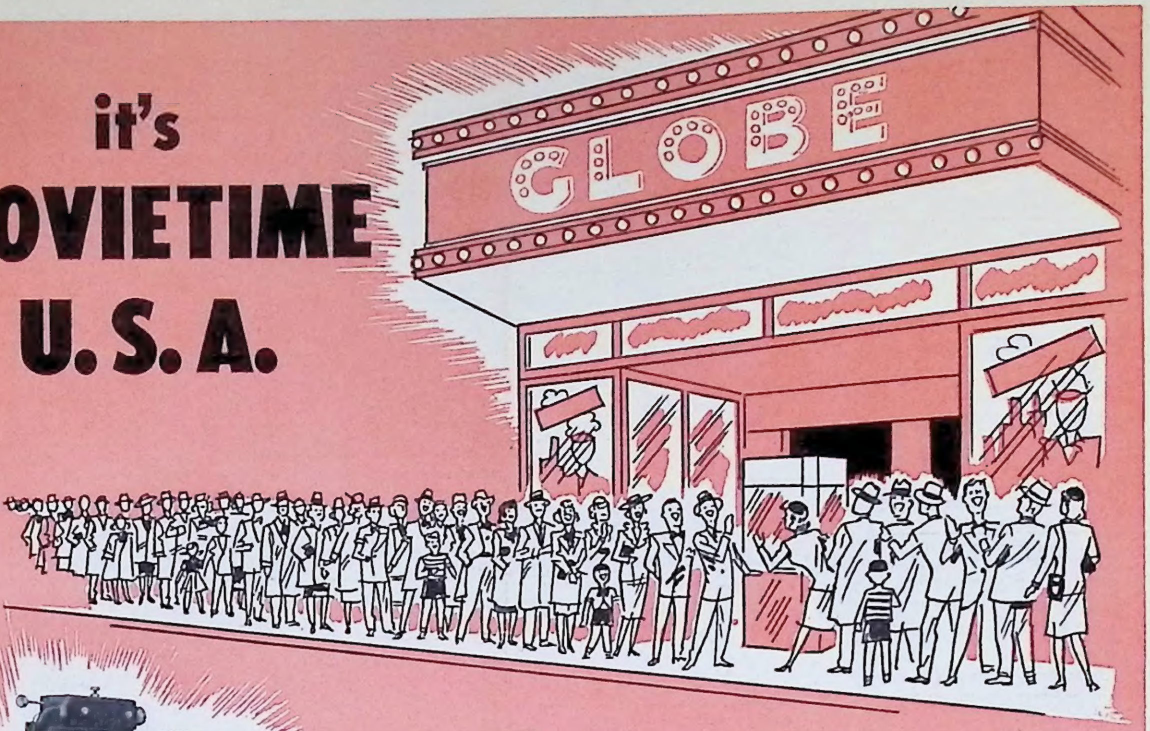

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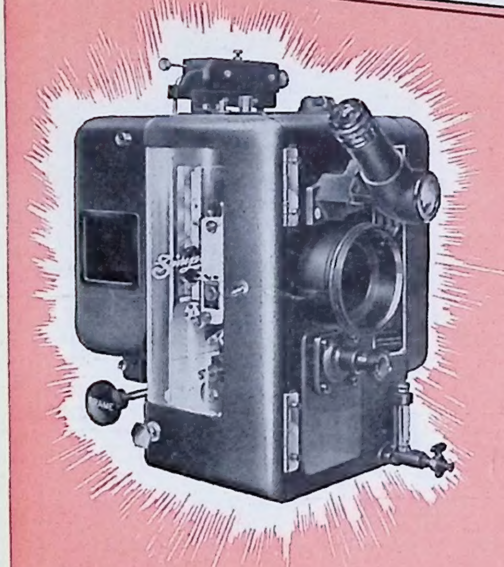

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